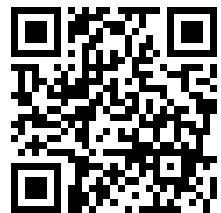


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# *Hora novissima*

Horatio William Parker, Bernard (of Cluny)

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HORA NOVISSIMA

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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

## ANTONÍN DVOŘÁK.

Paper cover, 5s. ; paper boards, 6s. ; cloth, gilt, 7s. 6d. Full Score, £3 3s. Vocal and Orchestral Parts in the Press.

\* \* *All communications respecting performances of this work should be addressed direct to the Publishers.*

### DAILY TELEGRAPH.

The "Requiem" of Antonín Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said ; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvorák's latest masterpiece. . . . The fascination of Dvorák's music consists in the strong individuality of expression which shows itself in almost every line of the score. . . . The "Requiem" (at the Albert Hall) was followed with close attention by a large audience, and, so far as could be judged, made a profound impression.

### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

### MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

### DAILY CHRONICLE.

Antonín Dvorák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvorák it is specially welcome as serving to manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

### THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmonies and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

### MANCHESTER GUARDIAN.

A second hearing deepens our admiration for this wonderful "Requiem." It is strikingly original, and quite unlike any other setting of the Mass for the Dead. . . . The "Recordare" surely is one of the most exquisite passages of vocal harmony that can be found in the range of music. . . . The masses of harmony towards the close ("Quasi olim Abraham") are piled up in a way which excites more and more, and there was little reason for surprise when it was redemanded.

LONDON & NEW YORK : NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# HORA NOVISSIMA

THE RHYTHM OF BERNARD DE MORLAIX ON THE  
CELESTIAL COUNTRY

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA

BY

HORATIO W. PARKER.

(OP. 30.)

---

*Composed for the Church Choral Society of New York.*

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PRICE THREE SHILLINGS AND SIXPENCE.

LONDON & NEW YORK  
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TO THE DEAR MEMORY OF MY FATHER

CHARLES EDWARD PARKER

THIS WORK IS GRATEFULLY AND AFFECTIONATELY

DEDICATED.

NEW YORK, *December*, 1892.



# HORA NOVISSIMA

BEING THE RHYTHM OF BERNARD DE MORLAIX ON  
THE CELESTIAL COUNTRY.

---

The English Translation by ISABELLA G. PARKER.

---

## PART I.

### I.—CHORUS.

Hora novissima,  
Tempora pessima  
Sunt, vigilemus !  
Ecce minaciter  
Imminet Arbiter  
Ille supremus :

Imminet, imminet,  
Ut mala terminet,  
Æqua coronet,  
Recta remuneret,  
Anxia liberet,  
Æthera donet.

Auferat aspera  
Duraque pondera  
Mentis onustæ,  
Sobria muniat,  
Improba puniat,  
Utraque juste.

## PART I.

### I.—CHORUS.

Cometh earth's latest hour,  
Evil hath mighty power ;  
Now watch we ever—  
*Keep we vigil.*  
Lo, the great Judge appears !  
O'er the unfolding years :  
Watching for ever.

Mightiest, mightiest,  
He is made manifest  
Right ever crowning—  
True hearts in mansion fair,  
Free from all anxious care,  
Ever enthroning.

Bears He the painful goad,  
Lightens the heavy load,  
Heavy it must be ;  
Giveth the rich reward,  
Meteth the penance hard,  
Each given justly.

B

## II.—QUARTET.

Hic breve vivitur,  
Hic breve plangitur,  
Hic breve fletur :  
Non breve vivere,  
Non breve plangere,  
Retribuetur.

O retributio !  
Stat brevis actio,  
Vita perennis ;  
O retributio !  
Cœlica mansio  
Stat lue plenis ;

Quid datur et quibus  
Æther ? egentibus,  
Et cruce dignis,  
Sidera vermibus,  
Optima sontibus,  
Astra malignis,

Sunt modo prælia,  
Postmodo præmia.  
Qualia ? plena :  
Plena refectio,  
Nullaque passio,  
Nullaque pœna.

## III.—ARIA.—BASS.

Spe modo vivitur,  
Et Syon angitur  
A Babylone ;  
Nunc tribulatio ;  
Tunc recreatio,  
Sceptra, coronæ.

Tunc nova gloria  
Pectora sobria  
Clarificabit ;  
Solvat enigmata,  
Veraque Sabbata  
Continuabit.

Patria splendida,  
Terraque florida,  
Libera spinis,  
Danda fidelibus  
Est ibi civibus,  
Hic peregrinis.

## IV.—CHORUS—INTRODUCTION AND FUGUE.

Pars mea, Rex meus,  
In proprio Deus  
Ipse decore  
Visus amabitur,  
Atque videbitur  
Auctor in ore.

## II.—QUARTET.

Here life is quickly gone,  
Here grief is ended soon,  
Here tears are flowing ;  
Life ever fresh is there,  
Life free from anxious care,  
God's hand bestowing.

O blessed Paradise !  
Where endless glory lies,  
Rapture unending.  
O dwelling full of light,  
Where Christ's own presence bright  
Glory is lending.

Who shall this prize attain,  
Who this blest guerdon gain,  
Here the cross bearing ?  
Crowns for the lowliest,  
Thrones for the holiest,  
Heaven's honours sharing.

Now is the battle hour,  
Then great rewards our dower.  
What are they ? blessing—  
Blessings unknown before,  
Passion shall vex no more,  
Peace yet increasing.

## III.—ARIA.—BASS.

Zion is captive yet,  
Longing for freedom sweet,  
In exile mourning ;  
Now is the hour of night,  
Then, crowned with full delight,  
Zion returning.

Ever new glories still  
The inmost heart shall fill  
With joy supernal.  
All doubts shall disappear,  
When dawneth, calm and clear,  
Sabbath eternal.

O country glorious  
Love hath prepared for us,  
Thornless thy flowers !  
Given to faithful ones,  
There to be citizens—  
Such joy be ours !

## IV.—CHORUS.—INTRODUCTION AND FUGUE

Most Mighty, most Holy,  
How great is the glory  
Thy throne enfolding !  
When shall we see Thy face,  
And all Thy wonders trace,  
Joyful beholding ?

Tunc Jacob Israel,  
Et Lia tunc Rachel  
Efficietur,  
Tunc Syon atria,  
Pulcraque patria  
Perficietur.

## V.—ARIA—SOPRANO.

O bona patria,  
Lumina sobria  
Te speculantur :  
Ad tua nomina  
Sobria lumina  
Collacrymantur :

Est tua mentio  
Pectoris unctio,  
Cura doloris,  
Concipientibus  
Æthera mentibus  
Ignis amoris.

Tu locus unicus,  
Illeque cœlicus  
Es paradusis :  
Non ibi lacryma,  
Sed placidissima  
Gaudia, risus.

## VI.—CHORUS.

Tu sine littore,  
Tu sine tempore,  
Fons, modo rivus,  
Dulce bonis sapis,  
Estque tibi lapis  
Undique vivus.

Est tibi laurea,  
Dus datur aurea,  
Sponsa decora,  
Primaque Principis  
Oscula suscipis,  
Inspicis ora.

Candida lilia,  
Vivia monilia,  
Sunt tibi, sponsa,  
Agnus adest tibi,  
Sponsus adest tibi,  
Lux speciosa.

Tota negotia,  
Cantica dulcia  
Dulce tonare,  
Tam mala debita,  
Quam bona præbita  
Conjubilare.

All the long history,  
All the deep mystery,  
Through ages hidden.  
When shall our souls be blest,  
To the great marriage feast  
Graciously bidden ?

## V.—ARIA.—SOPRANO.

O country bright and fair,  
What are thy beauties rare ?  
What thy rich treasure ?  
Thy name brings joyful tears,  
Falling upon our ears,  
Sweet beyond measure.

Thou art the home of rest,  
Thy mention to the breast  
Gives bliss unspoken.  
Who learn thy blessed ways  
Shall have, in songs of praise,  
Comfort unbroken.

## VI.—CHORUS.

Thou ocean without shore,  
Where time shall be no more,  
Dwelling most gracious.  
Fountain of love alone,  
Thou hast the living stone,  
Elect and precious.

Thou hast the laurel fair,  
The heavenly Bride shall wear,  
Robed in her splendour.  
First shall the Prince confer  
All priceless gifts on her,  
With glances tender.

There are the lilies white,  
In garlands pure and bright,  
Her brow adorning.  
The Lamb her Spouse shall be,  
His light shines gloriously,  
Fairer than morning.

There saints find full employ,  
Songs of triumphant joy  
Ever upraising.  
They who are most beloved,  
They who were tried and proved,  
Together praising.

## PART II.

## VII.—ARIA.—TENOR.

Urbs Syon aurea,  
Patria lactea,  
Cive decora,  
Omne cor obruis,  
Omnibus obstruis  
Et cor et ora.

Nescio, nescio,  
Quæ jubilatio,  
Lux tibi qualis,  
Quam socialia  
Gaudia, gloria  
Quam specialis :

Laude studens ea  
Tollere, mens mea  
Victa fatiscit ;  
O bona gloria,  
Vincor ; in omnia  
Laus tua vicit.

## VIII.—DOUBLE CHORUS.

Stant Syon atria  
Conjubilantia,  
Martyre plena  
Cive micantia,  
Principe stantia,  
Luce serena ;

Est ibi pascua  
Mitibus afflua,  
Præstita sanctis ;  
Regis ibi thronus,  
Agminis et sonus  
Est epulantis.

## IX.—ARIA.—ALTO.

Gens duce splendida,  
Concio candida,  
Vestibus albis,  
Sunt sine fletibus  
In Syon ædibus,  
Ædibus almis ;

Sunt sine crimine,  
Sunt sine turbine,  
Sunt sine lite  
In Syon ædibus  
Editionibus  
Israelitæ.

## PART II.

## VII.—ARIA.—TENOR.

Golden Jerusalem,  
Bride with her diadem,  
Radiant and glorious ;  
Temple of light thou art,  
O'er mind and soul and heart,  
Thou art victorious.

Who can tell—who can tell  
What noble anthems swell  
Through thy bright portal ?  
What dear delights are thine,  
What glory most divine,  
What light immortal !

Longing thy joys to sing,  
Worthily offering  
Love overflowing ;  
Glory most bright and good,  
Feed me with heavenly food,  
New life bestowing.

## VIII.—DOUBLE CHORUS.

There stand those halls on high,  
There sound the songs of joy  
In noblest measure.  
There are the martyrs bright  
In heaven's o'erflowing light—  
The Lord's own treasure.

In pastures fresh and green  
The white-robed saints are seen,  
For ever resting ;  
The kingly throne is near,  
And joyful shouts we hear,  
Of many feasting.

## IX.—ARIA.—ALTO.

People victorious,  
In raiment glorious,  
They stand for ever.  
God wipes away their tears,  
Giving, through endless years,  
Peace like a river.

Earth's turmoils ended are,  
Strife, and reproach, and war,  
No more annoying :  
Children of blessedness  
Their heritage of peace  
Freely enjoying.

## X.—CHORUS—A CAPELLA.

Urbs Syon unica,  
 Mansio mystica,  
 Condita cælo,  
 Nunc tibi gaudeo,  
 Nunc mihi lugeo,  
 Tristor, anhelo:  
 Te quia corpore  
 Non queo, pectore  
 Sæpe penetro;  
 Sed, caro terrea,  
 Terraque carnea,  
 Mox cado retro.

## XI.—QUARTET AND CHORUS.

Urbs Syon inelyta,  
 Turris et edita  
 Littore tuto,  
 Te peto, te colo,  
 Te flagro, te volo,  
 Canto, saluto:  
 Nec meritis peto;  
 Nam meritis meto  
 Morte perire:  
 Nec reticens tego,  
 Quod meritis ego  
 Filius iræ.  
 Vita quidem mea,  
 Vita nimis rea,  
 Mortua vita,  
 Quippe reatibus  
 Exitialibus  
 Obruta, trita.  
 Spe tamen ambulo,  
 Præmia postulo  
 Speque fideque;  
 Illa perennia  
 Postulo præmia  
 Nocte dieque:  
 Me Pater optimus  
 Atque piissimus  
 Ille creavit,  
 In lue pertulit,  
 Ex lue sustulit,  
 A lue lavit.  
 O bona patria,  
 Num tua gaudia  
 Teque videbo?  
 O bona patria,  
 Num tua præmia  
 Plena tenebo?  
 O sacer, O pius,  
 O ter et amplius  
 Ille beatus,  
 Cui sua pars Deus:  
 O miser, O reus,  
 Hac viduatus.

## X.—CHORUS.—A CAPELLA.

City of high renown,  
 Home of the saints alone,  
 Built in the heaven;  
 Now will I sing thy praise,  
 Adore the matchless grace  
 To mortals given.  
 Vainly I strive to tell  
 All thy rich glories well,  
 Thy beauty singing;  
 Still, with the earnest heart,  
 Bear I my humble part,  
 My tribute bringing.

## XI.—QUARTET AND CHORUS.

Thou city great and high,  
 Towering beyond the sky,  
 Storms reach thee never:  
 I seek thee, long for thee;  
 I love thee, I sing thee,  
 I hail thee ever.  
 Though I am unworthy  
 Of mercy before Thee,  
 Justly I perish;  
 My follies confessing,  
 Nor claiming Thy blessing,  
 No hope I cherish.  
 In deepest contrition,  
 Owing my condition,  
 My life unholy;  
 Burdened with guiltiness,  
 Weary and comfortless,  
 Help, I implore Thee.  
 Yet will I faithfully  
 Strive those rewards to see,  
 Beck'ning so brightly;  
 Ask in unworthiness  
 Heavenly blessedness,  
 Daily and nightly.  
 For He, the Father blest,  
 Wisest and holiest,  
 Of life the Giver,  
 Maketh His light to shine  
 In this dark soul of mine,  
 Dwelling for ever.  
 O land of full delight,  
 Thy peerless treasures bright,  
 May we behold them!  
 Thou home of beauty rare,  
 May we thy blessings share!  
 Priceless we hold them.  
 O blessed for ever  
 A thousandfold they are  
 That rest attaining,  
 Most blessed and holy  
 With Thee in Thy glory  
 For ever reigning.





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*Allegro.*

PIANO.

The musical score is written for piano and consists of six systems of staves. The first system is marked *Allegro.* and *PIANO.* with a dynamic of *p*. The second system features dynamics of *ff*, *sfz*, *ff*, and *p*. The third system starts with *ppp* and *p*. The fourth system includes *cre.*, *Sua*, and *mf*. The fifth system has *fp*, *f*, and *sfz*. The sixth system includes *Sua*, *sfz*, and *sfz*. The score is in G major and 2/4 time, with a key signature of one sharp (F#).

sfz fff *molto legato.*

*poco a poco dim - in - u - en - do.*

*p*

*sfz p agitato. cres. f cres. ff*

**SOPRANO.** *ff* Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt, vi - gi -  
*p.* Com - eth earth's la - test hour, E - vil hath migh - ty power Now watch we

**ALTO.** *ff* Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt, vi - gi -  
*p.* Com - eth earth's la - test hour, E - vil hath migh - ty power Now watch we

**TENOR.** *ff* Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt, vi - gi -  
*p.* Com - eth earth's la - test hour, E - vil hath migh - ty power Now watch we

**BASS.** *ff* Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt, vi - gi -  
*p.* Com - eth earth's la - test hour, E - vil hath migh - ty power Now watch we

*ff*

le-mus, ev-er, vi-gi-le-mus! Keep we vig-il! Ec-ce min-a-ci-ter im-mi-net Lo, the great Judge ap-pears! O'er the un-

le-mus, ev-er, vi-gi-le-mus! Keep we vig-il! Ec-ce min-a-ci-ter im-mi-net Lo, the great Judge ap-pears! O'er the un-

le-mus, ev-er, vi-gi-le-mus! Keep we vig-il! Ec-ce min-a-ci-ter im-mi-net Lo, the great Judge ap-pears! O'er the un-

le-mus, ev-er, vi-gi-le-mus! Keep we vig-il! Ec-ce min-a-ci-ter im-mi-net Lo, the great Judge ap-pears! O'er the un-

*p* *mf* *cres.*

ar-bi-ter, il-le su-pre-mus. Im-mi-net, Migh-ti-est,  
- fold-ing years, Watch-ing for ev-er.

ar-bi-ter, il-le su-pre-mus. Im-mi-net, Migh-ti-est,  
- fold-ing years, Watch-ing for ev-er.

ar-bi-ter, il-le su-pre-mus. Im-mi-net, Migh-ti-est,  
- fold-ing years, Watch-ing for ev-er.

ar-bi-ter, il-le su-pre-mus. Im-mi-net, Migh-ti-est,  
- fold-ing years, Watch-ing for ev-er.

*f* *f* *f* *f*

im - mi-net, et ma - la ter - mi-net, ae - qua cor - o - net.  
 migh - ti - est, He is made man - i - fest, Right ev - er crowning.

im - mi-net, et ma - la ter - mi-net, ae - qua cor - o - net.  
 migh - ti - est, He is made man - i - fest, Right ev - er crowning.

im - mi-net, et ma - la ter - mi-net, ae - qua cor - o - net.  
 migh - ti - est, He is made man - i - fest, Right ev - er crowning.

im - mi-net, et ma - la ter - mi-net, ae - qua cor - o - net.  
 migh - ti - est, He is made man - i - fest, Right ev - er crowning.

Rec - ta re - mu - ne - ret, . . . anx - i - a  
 True hearts in man - sion fair, Free from all

Rec - ta re - mu - ne - ret, . . . anx - i - a  
 True hearts in man - sion fair, Free from all

Rec - ta re - mu - ne-ret, . . anx - i - a li - be - ret,  
 True hearts in man - sion fair, . Free from all an - xious care,

li - be - ret, ae -  
 an - xious care, Ev -

Rec - ta re - mu - ne-ret, . . anx - i - a li - be - ret,  
 True hearts in man - sion fair, . Free from all an - xious care,

li - be - ret, ae -  
 an - xious care, Ev -

ae - - the - ra do - net, ae - - the - ra do - net, ae -  
 Ev - - er en - thron - ing, ev - - er en - thron - ing, ev -

- - the - ra do - net, ae - - the - ra do - net, ae - - the - ra  
 - - er en - thron - ing, ev - - er en - thron - ing, ev - - er en -

ae - - the - ra do - net, ae - - the - ra do - net, ae -  
 Ev - - er en - thron - ing, ev - - er en - thron - ing, ev -

- - the - ra do - net, ae - - the - ra do - net, ae - - the - ra  
 - - er en - thron - ing, ev - - er en - thron - ing, ev - - er en -



*cres.* *ff*  
 the - ra do - - - - - net.  
 er en - thron - - - - - ing.

*cres.* *ff*  
 do - - net, ae - - the - ra do - - net.  
 - thron - - ing, ev - - er en - thron - - ing.

*cres.* *ff* *ff* *>*  
 the - ra, do - - - - - net. Vi - gi -  
 er en - thron - - - - - ing. Keep we

*cres.* *ff*  
 do - net, ae - - the - ra do - - net. Vi - gi - le - mus. . . .  
 - thron - ing, ev - - er en - thron - - ing. Keep we vig - il. . . .

*cres.* *ff* *>* *>*

*p*  
 Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est

*p*  
 Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est

*p*  
 - le - mus. . . . Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma  
 vig - il. . . . Com - eth earth's la - test hour, E - vil hath migh - ti - est

*p*  
 Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est

*mf*

sunt.  
power.

sunt.  
power.

sunt.  
power.

Au - fe - rat  
Bears He the

*p*

*p*

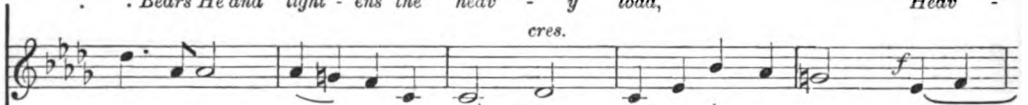
Au - fe - rat as - pe - ra,  
Bears He the pain - ful goad, . .

Au - fe - rat as - pe - ra, . . au - fe - rat . .  
Bears He the pain - ful goad, . . bears . . He the . .

as - pe - ra du - ra - que pon - - - - de -  
pain - ful goad, Light - ens . . the heav - - - - y



au - fe - rat, du - ra - que pon - de - ra men -  
 Bears He and light - ens the heav - y load, Heav -



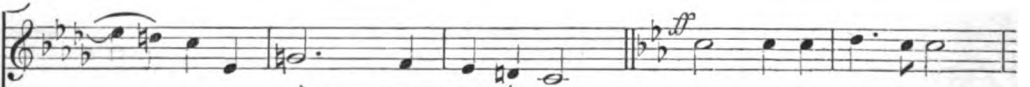
as - pe - ra du - ra - que pon - de - ra men -  
 pain - ful goad, Light - ens the heav - y load, Heav -



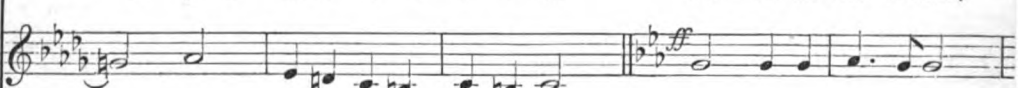
ra men - tis on - us - tae, pon - de - ra  
 load, Heav - y it must be, heav - y it,



Au - fe - rat as - pe - ra, du - ra - que pon - de - ra, pon - de - ra  
 Bears He the pain - ful goad, Light - ens the heav - y load, Heav - y it



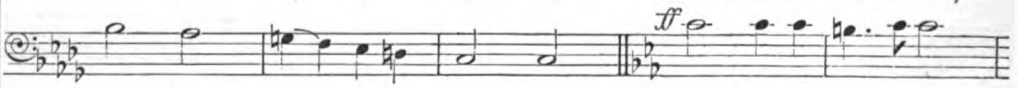
- - tis on - us - tae. So - bri - a mu - ni - at,  
 - - y it must be. Giv - eth the rich re - ward,



- - tis on - us - tae. So - bri - a mu - ni - at,  
 - - y it must be. Giv - eth the rich re - ward,



men - tis on - us - tae. So - bri - a mu - ni - at,  
 Heav - y it must be. Giv - eth the rich re - ward,



men - tis, men - tis on - us - tae. So - bri - a mu - ni - at,  
 must be, heav - y it must be. Giv - eth the rich re - ward,



im - pro - ba pu - ni - at, u - tra - que jus - te, u - tra - que  
 Met - eth the pen - ance hard, Each giv - en just - ly, each giv - en

im - pro - ba pu - ni - at, u - tra - que jus - te, u - tra - que  
 Met - eth the pen - ance hard, Each giv - en just - ly, each giv - en

im - pro - ba pu - ni - at, u - tra - que jus - te, u - tra - que  
 Met - eth the pen - ance hard, Each giv - en just - ly, each giv - en

im - pro - ba pu - ni - at, u - tra - que jus - te, u - tra - que  
 Met - eth the pen - ance hard, Each giv - en just - ly, each giv - en

jus - te, im - pro - ba pu - ni - at,  
 just - ly, Met - eth the penance hard,

jus - te, im - pro - ba pu - ni - at,  
 just - ly, Met - eth the pen - ance

jus - te, im - pro - ba pu - ni - at,  
 just - ly, Met - eth the pen - ance

jus - te, im - pro - ba pu - ni - at,  
 just - ly, Met - eth the penance hard,

*fff* 3 *molto legato.*

jus - - - te,  
 just - - - ly,  
*dim.*  
 at, u - tra - que jus - - - te, jus - - - te,  
 hard, Each giv - en just - - - ly, just - - - ly,  
 at, jus - - - te, jus - - - te,  
 hard, just - - - ly, just - - - ly,  
*pp*  
 jus - - - te,  
 just - - - ly,  
*dim.*  
*p*

jus - - - te. vi - gi - le-mus,  
 just - - - ly, Keep we vig-il,  
*pp*  
 jus - - - te. vi - gi - le-mus,  
 just - - - ly, Keep we vig-il,  
*pp*  
 jus - - - te. vi - gi - le-mus,  
 just - - - ly, Keep we vig-il,  
*pp*  
 jus - - - te. vi - gi - le-mus,  
 just - - - ly, Keep we vig-il  
*pp*  
*p*

vi - gi - le - - mus. Ho - ra no - vis - si - ma.  
 Keep we vig - - il. Com - eth earth's la - test hour,

vi - gi - le - - mus. Ho - ra no - vis - si - ma,  
 Keep we vig - - il. Com - eth earth's la - test hour,

vi - gi - le - mus. . . Ho - ra no - vis - si - ma,  
 Keep we vig - il. . . Com - eth earth's la - test hour,

vi - gi - le - mus. . . Ho - ra no - vis - si - ma,  
 Keep we vig - il. . . Com - eth earth's la - test hour,

tem - po - ra pes - si - ma sunt,  
 E - vil hath migh - ti - est power,

tem - po - ra pes - si - ma sunt, Ho - - - - - ra no - vis - si - ma,  
 E - vil hath migh - ti - est power, Com - - - - - eth earth's la - test hour,

tem - po - ra pes - si - ma sunt,  
 E - vil hath migh - ti - est power,

tem - po - ra pes - si - ma sunt, Ho - - - - - ra no - vis - si - ma,  
 E - vil hath migh - ti - est power, Com - - - - - eth earth's la - test hour,

*ff*

Ho - - - - - ra no - vis - - si - ma.  
Com - - - - - eth earth's la - - test hour.

*ff* *risoluto* *f*

Ho - - - - - ra no - vis - si ma. Ec - ce min -  
Com - - - - - eth earth's la - test hour. Be - hold, the

*ff* *risoluto.* *f*

Ho - - - - - ra no - vis - si - ma. Ec - ce min -  
Com - - - - - eth earth's la - test hour. Be - hold, the

*ff* *risoluto.* *f*

Ho - - - - - ra no - vis - si - ma. Ec - ce min -  
Com - - - - - eth earth's la - test hour. Be - hold, the

*Sua*

*ff* *f risoluto.*

*risoluto.* *f*

Im - mi - net ar - bi - ter,  
O - ver the pass - ing years,

- a - ci - ter . . . im - mi - net ar - bi - ter,  
Judge ap - pears! O'er the un - fold - ing years,

*risoluto.* *f*

Im - mi - net ar - bi - ter,  
O - ver the pass - ing years,

- a - ci - ter . . . im - mi - net ar - bi - ter,  
Judge ap - pears! O'er the un - fold - ing years,

il - le su - pre - mus. Rec - - ta re - mu - ne-ret, anx - - i - a  
 Watch - ing for ev - er. True . . . hearts in man - sion fair, Free . . . from all

Rec - - ta re - mu - ne-ret, anx -  
 True . . . hearts in man - sion fair, Free . .

il - le su - pre - mus. Rec - - ta re - mu - ne-ret, anx - - i - a  
 Watch - ing for ev - er. True . . . hearts in man - sion fair, Free . . . from all

Rec - - ta re - mu - ne-ret, anx -  
 True . . . hearts in man - sion fair, Free . .

li - be-ret, ae - - - - - the-ra do - - - net.  
 an - xious care, Ev - - - - - er en - thron - - - ing.

. . . from all an - xious care, Ev - - - - - the-ra do - - - net.  
 . . . er en - thron - - - ing.

li - be-ret, ae - - - - - the-ra do - - - net.  
 an - xious care, Ev - - - - - er en - thron - - - ing.

. . . from all an - xious care, Ev - - - - - the-ra do - - - net.  
 . . . er en - thron - - - ing.



*fff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt. . . vi - gi -  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est power, . . . Keep we

*fff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt. . . vi - gi -  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est power, . . . Keep we

*fff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt. . . vi - gi -  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est power, . . . Keep we

*fff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt. . . vi - gi -  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est power, . . . Keep we

- le - mus, vi - gi - le - mus!  
 vig - il, keep we vig - il!

- le - mus, vi - gi - le - mus!  
 vig - il, keep we vig - il!

- le - mus, vi - gi - le - mus! . . .  
 vig - il, keep . . . we vig - il! . . .

- le - mus, vi - gi - le - mus! . . .  
 vig - il, keep . . . we vig - il! . . .

*sfz* *p*

*pp*  
 Rec - ta re - mu - ne - ret,      anx - i - a li - be -  
 True hearts in man - sion fair,      Free . . from all anx - ious

*pp*  
 Rec - ta re - mu - ne - ret,      anx - i - a li - be -  
 True hearts in man - sion fair,      Free . . from all anx - ious

*pp*  
 Rec - ta re - mu - ne - ret,      anx - i - a li - be -  
 True hearts in man - sion fair,      Free . . from all anx - ious

*pp*  
 Rec - ta re - mu - ne - ret,      anx - i - a li - be -  
 True hearts in man - sion fair,      Free . . from all anx - ious

*p*

ret, . . . . . anx      i - a li -  
 care, . . . . . free      from all anx -

ret, . . . . . anx      i - a li -  
 care, . . . . . free      from all anx -

ret, . . . . . anx      i - a li -  
 care, . . . . . free      from all anx -

ret, . . . . . anx      i - a li -  
 care, . . . . . free      from all anx -

- - be - ret, .. Ae - the - ra .. do - net, ae - the - ra do - net.  
 - - xious care, Ev - er en - thron - ing, ev - er en - thron - ing.

- - be - ret, .. Ae - the - ra .. do - net, ae - the - ra do - net.  
 - - xious care, Ev - er en - thron - ing, ev - er en - thron - ing.

- - be - ret, .. Ae - the - ra .. do - net, ae - the - ra do - net.  
 - - xious care, Ev - er en - thron - ing, ev - er en - thron - ing.

- - be - ret, .. Ae - the - ra .. do - net, ae - the - ra do - net.  
 - - xious care, Ev - er en - thron - ing, ev - er en - thron - ing.

*dim.* *p*

*pp*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma,  
 Com - eth earth's latest hour, E - vil hath mighty power,

*pp*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma,  
 Com - eth earth's latest hour, E - vil hath mighty power,

*pp*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma,  
 Com - eth earth's latest hour, E - vil hath mighty power,

*pp*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma,  
 Com - eth earth's latest hour, E - vil hath mighty power,  
*Sca* .....

*pp*

vi - gi - le - mus, vi - gi - le - mus.  
 Keep we vig - il, keep we vig - il.

*pp*

vi - gi - le - mus, vi - gi - le - mus.  
 Keep we vig - il, keep we vig - il.

*pp*

vi - gi - le - mus, vi - gi - le - mus.  
 Keep we vig - il, keep we vig - il.

*pp*

vi - gi - le - mus, vi - gi - le - mus.  
 Keep we vig - il, keep we vig - il.

P. 18-20

No. 2.

QUARTET.—“HIC BREVE VIVITUR.”

Moderato.

PIANO.

mf

p

SOPRANO.

ALTO.

TENOR.

BASS.

Hic bre - ve vi - vitur,  
Here life is quick - ly gone,

Hic bre - ve vi - vitur,      Hic bre - ve plan - gitur,      Hic bre - ve  
Here life is quick - ly gone,      Here grief is end - ed soon,      Here tears are

Hic bre - ve plan - gitur,      Hic bre - ve,      bre - ve fle - tur,  
Here grief is end - ed soon,      Here tears are,      tears are flow - ing,

fle - tur,      hic bre - ve fle - tur,  
flow - ing,      here p tears are flow - ing,

Hic bre - ve vi - vitur,      Hic bre - ve plan - gitur,  
Here life is quick - ly gone,      Here grief is end - ed soon,

*f* hic . . bre-ve fle - - - tur, *mf* hic  
 here tears are flow - - - ing, here  
*p* Hic bre-ve vi - vi - tur, . . . bre-ve plan - gi-tur, *mf* Hic . bre-ve plan - gi-tur, . .  
 Here life is quick-ly gone, . . . Grief is end - ed soon, here . grief is end - ed soon, . .  
*mf* hic . . bre-ve  
 here tears are  
*p* Hic . bre - ve fle - tur, *mf* hic . . bre - ve  
 here . tears are flow - ing, here . tears are

*mf* Più mosso.  
 . . . bre-ve fle - tur. Non bre-ve vi - ve-re, Non bre-ve plan - ge-re . .  
 . . . tears are flow - ing, Life ev - er fresh is there, Life free from an-xious care, .  
 bre-ve fle - tur.  
 tears are flow - ing, *mf* <>  
 fle - - - tur. Non bre-ve vi - ve-re,  
 flow - - - ing, Life ev - er fresh is there,  
 fle - - tur.  
 flow - - ing, Più mosso.  
*mf*

Re - tri - bu - e - - tur. O re - tri - bu - ti - o!  
 God's hand be - stow - - ing. O bless - ed Pa - ra - dise!

Non bre - ve vi - ve - re. O re - tri - bu - ti - o!  
 Life ev - er fresh is there. O bless - ed Pa - ra - dise!

Re - - tri - bu - e - - tur.  
 God's hand be - stow - - ing.

Non bre - ve vi - ve - re, Re - tri - bu - e - tur. O re - tri - bu - ti - o!  
 Life ev - er fresh is there, God's hand be - stow - ing. O bless - ed Pa - ra - dise!

Stat bre - vis ac - ti - o, Vi - ta pe - ren - nis, pe - ren - nis. O re - tri - bu - ti - o!  
 Where end - less glo - ry lies, Rap - ture un - end - ing, un - end - ing. O dwell - ing full of light,

Stat bre - vis ac - ti - o, Vi - ta . . . pe - ren - nis. O re - tri - bu - ti - o!  
 Where end - less glo - ry lies, Rap - ture . . . un - end - ing. O dwell - ing full of light,

Stat bre - vis ac - ti - o, Vi - ta . . . pe - ren - nis, pe - ren - nis. O re - tri - bu - ti - o!  
 Where end - less glo - ry lies, Rap - ture . . un - end - ing, un - end - ing. O dwell - ing full of light,

Stat bre - vis ac - ti - o, Vi - ta pe - ren - nis. O re - tri - bu - ti - o!  
 Where end - less glo - ry lies, Rap - ture un - end - ing. O dwell - ing full of light,

Coe - li - ca man - si - o Stat lu - e, lu - e ple - nis :  
 Where Christ's own Presence bright, Glo - ry, . . glo-ry is lend - ing.

Coe - li - ca man - si - o Stat lu - e ple - nis, stat lu - e ple - nis :  
 Where Christ's own Presence bright, Glo - ry is lend - ing, glo - ry is lend - ing.

Coe - li - ca man - si - o Stat lu - e ple - nis, lu - e . . ple - nis :  
 Where Christ's own Presence bright, Glo - ry is lend - ing, glo - ry . . lend - ing.

Coe - li - ca man - si - o Stat lu - e ple - nis :  
 Where Christ's own Presence bright, Glo - - - - ry is lend - ing.

Musical score for piano, featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The vocal lines are arranged in four parts, with lyrics in Latin and English. The score concludes with a *p* (piano) dynamic marking.



*mf*

Quid da - tur, et . . . qui - bus?  
Who shall this prize . . . at - tain?

*mf*

Quid da - tur,  
Who shall this

*mf*

Hic bre - ve vi - vi - tur, Hic bre - ve plan - gi - tur.  
Here life is quick - ly gone, Here grief is end - ed soon.

*mf*

Hic bre - ve vi - vi - tur,  
Here life is quick - ly gone,

*mf*

*f*

Ae - ther e - gen - ti - bus, Et cru - ce dig - nis,  
Who this blest guerdon gain? Here the cross bear - ing,

*f*

et . . . qui - bus? Ae - ther e - gen - ti - bus, Et cru - ce dig - nis,  
prize . . . at - tain? Who this blest guerdon gain? Here the cross bear - ing,

*f*

Ae - ther e - gen - ti - bus, Et cru - ce dig - nis,  
Who this blest guerdon gain? Here the cross bear - ing,

*f*

Hic bre - ve plan - gi - tur, Ae - ther e - gen - ti - bus, Et cru - ce dig - nis,  
Here grief is end - ed soon. Who this blest guerdon gain? Here the cross bear - ing,

*f* *p* *mf*

*mf* *cres.* *f*

Si - de-ra ver - mi-bus, Op - ti-ma son-ti-bus, As - - tra ma -  
 Crowns . . for the low - li - est, Thrones for the ho - li - est, Heaven's . . hon-ours

*mf* *cres.* *f*

Si - de-ra ver - mi-bus, Op - ti-ma son-ti-bus, As - - tra ma -  
 Crowns for the low - li - est, Thrones for the ho - li - est, Heaven's hon-ours

*mf* *cres.* *f*

Si - de-ra ver - mi-bus, Op - ti-ma son-ti-bus, As - - tra ma -  
 Crowns for the low - li - est, Thrones for the ho - li - est, Heaven's . . hon-ours

*mf* *cres.* *f*

Si - de-ra ver - mi-bus, Op - ti-ma son-ti-bus, As - - tra ma -  
 Crowns for the low - li - est, Thrones for the ho - li - est, Heaven's . . hon-ours

*p* *mf* *cres.* *f*

- lig - nis. Sunt mo-dò prae-li-a, Post - mo-do prae - mi-a,  
 shar - ing, Now is the bat-tle hour, Then great rewards our dower,

*p*

- lig - nis. Sunt mo-dò prae-li-a, Post - mo-do prae - mi-a,  
 shar - ing, Now is the bat-tle hour, Then great rewards our dower,

*p*

- lig - nis. Sunt mo-dò prae-li-a, Post - mo-do prae - mi-a,  
 shar - ing, Now is the bat-tle hour, Then great rewards our dower,

*p*

- lig - nis. Sunt mo-dò prae-li-a, Post - mo-do prae - mi-a,  
 shar - ing, Now is the bat-tle hour, Then great rewards our dower,

*p*

Qua - li - a ?                      qua - li - a ?  
 What are they ?                      what are they ?

Qua - li - a ?                      qua - li - a ?  
 What are they ?                      what are they ?

Qua - li - a ?                      qua - li - a ?    qua - li - a ?  
 What are they ?                      what are they ?    what are they ?

Qua - li - a ?                      qua - li - a ?    qua - li - a ?  
 What are they ?                      what are they ?    what are they ?

*Sva*.....

*mf*    *f*

Ple - - - - - na,  
 bless - - - - - ings,

Ple - - - - - na,  
 bless - - - - - ings,

Ple - - - - - na,  
 bless - - - - - ings,

Ple - - - - - na,  
 bless - - - - - ings,

*Sva*.....

*sfz pp*    *p dolce.*

*v*

Piano introduction consisting of five staves. The first four staves are treble clef, and the fifth is a grand staff (treble and bass clef). The music is in G major and 3/4 time. It features a series of chords and melodic lines, with some triplets in the bass line.

*p* Ple - na re - fec - ti - o, Nul - la - que pas - si - o, ple - - na  
*Bless - ings un - known be - fore,* *Pas - sion shall vez no more,* *Bless - ings* *cres.*

*p* Ple - na re - fec - ti - o, Nul - la - que pas - si - o, ple - - na  
*Bless - ings un - known be - fore,* *Pas - sion shall vez no more,* *Bless - ings* *cres.*

*p* Ple - na re - fec - ti - o, Nul - la - que pas - si - o, ple - - na  
*Bless - ings un - known be - fore,* *Pas - sion shall vez no more,* *Bless - ings* *cres.*

*p* Ple - na re - fec - ti - o, Nul - la - que pas - si - o, ple - - na  
*Bless - ings un - known be - fore,* *Pas - sion shall vez no more,* *Bless - ings* *cres.*

Piano accompaniment for the hymn, consisting of a grand staff (treble and bass clef). The music is in G major and 3/4 time. It features a series of chords and melodic lines, with some triplets in the bass line. The dynamics range from *p* to *cres.*

re - fec - tio, un - known, . . . nul - la - que pas - sion shall vex no more, Peace yet in - creas - ing, Nul - la - que poe - na, yet in - creas - ing,

re - fec - tio, un - known, . . . nul - la - que pas - sion shall vex no more, Peace yet in - creas - ing, Nul - la - que poe - na, yet in - creas - ing,

re - fec - tio, un - known, . . . nul - la - que pas - sion shall vex no more, Peace yet in - creas - ing, Nul - la - que poe - na, yet in - creas - ing,

re - fec - tio, un - known, . . . nul - la - que pas - sion shall vex no more, Peace yet in - creas - ing, Nul - la - que poe - na, yet in - creas - ing,

Prae - mi - a ple - na, Bless - ings un - known be - fore, ple - na re Bless - ings un - . . .

Prae - mi - a ple - na, praemi - a ple - na, Blessings unknown and peace yet in - creas - ing, ple - na re Bless - ings un - . . .

Prae - mi - a ple - na, praemi - a ple - na, Blessings unknown and peace yet in - creas - ing, ple - na re Bless - ings un - . . .

Praemi - a ple - na, praemi - a ple - na, Blessings unknown and peace yet in - creas - ing, ple - na re Bless - ings un - . . .

- fec - ti - o, nul - la - que poe - na,  
- known be - fore, Peace yet in - creas - ing,

- fec - ti - o, nul - la - que poe - na,  
- known be - fore, Peace yet in - creas - ing,

- fec - ti - o, nul - la - que poe - na,  
- known be - fore, Peace yet in - creas - ing,

- fec - ti - o, nul - la - que poe - na,  
- known be - fore, Peace yet in - creas - ing,

*poco cres.*

prae - mi - a ple - -  
peace yet in - creas - -

prae - mi - a ple - -  
peace yet in - creas - -

prae - mi - a ple - -  
peace yet in - creas - -

prae - mi - a ple - -  
peace yet in - creas - -

*poco dim.*

- na, prae-mi-a ple - na, ple - na, ple - na,  
 - ing, peace yet in - creas - ing, Bless - ing, bless - ing,  
 - na, prae-mi-a ple - na, ple - na, ple - na,  
 - ing, peace yet in - creas - ing, Bless - ing, bless - ing,  
 - na, prae-mi-a ple - na, prae - mi-a, prae - mi-a  
 - ing, peace yet in - creas - ing, peace yet in - creas - ing, in -  
 - na, prae - mi-a ple - na, ple - na, ple - na,  
 - ing, peace yet in - creas - ing, Bless - ing, bless - ing,

*pp espress.*  
 ple - - - na. . . . .  
 bless - - - ing. . . . .  
*pp espress.*  
 ple - - - na. . . . .  
 bless - - - ing. . . . .  
*pp espress.*  
 ple - - - na. . . . .  
 - creas - - - ing. . . . .  
*pp espress.*  
 ple - - - na. . . . .  
 bless - - - ing. . . . .

## No. 8.

## ARIA (BASS).—"SPE MODO VIVITUR."

VOICE *Moderato.*

PIANO. *Moderato.*  
*f pesante.*

*mf marcato.*

*f*

Spe mo-do vi - vi-tur, et Sy-on an - gi-tur A Ba-by -  
Zi - - on is cap-tive yet, Long - - ing for free-dom sweet, In ex - ile

*f*

*mf*

- lo - - ne, an - gi-tur a Ba-by - lo - ne,  
mourn - ing, For free-dom, In ex - ile mourn-ing,

*mf marcato.*



*f* Nunc tri - bu - la - ti - o; *pp* Tunc re - cre - a - ti - o,  
 Now is the hour of night, Then, crowned with full de-light,

*cres.* scep - tra, *f* co - ro - nae.  
 Zi - on re - turn - ing.

*pp* Tunc no - va glo - ri - a *f* Pec - to - ra so - bri - a  
 Ev - er new glo - ries still, The in - most heart shall fill,

cla - ri - fi - ca - bit.  
 With joy . . . su - per - nal.

*A tempo giusto ma con espressione.*

Pa - tri - a splen-di - da, Ter - ra - que flo - ri - da,  
 O coun - try glo - ri - ous, Love hath pre - pared for us,

*p espress.*

*poco cres.*

Li - be - ra spi - nis, li - be - ra spi - nis.  
 Thorn - less thy flow - ers, thorn - less thy flow - ers,

*poco cres.*

Pa - tri - a splen - di - da  
 O coun - try glo - ri - ous.

*f*

*p*

Dan - da fi - de - li - bus Est i - bi ci - vi - bus,  
 Giv - en to faith - ful ones, There to be ci - ti - zens,

*cres.*

*cres.*

*fp* *pp*

dan - da fi - de - li - bus, est i - bi ci - vi - bus,  
Giv - en to faithful ones, There to be ci - ti - zens,

*ff*

Hic . . . pe re - gri . . .  
Such . . . joy be . . .

*Tempo lmo.* *f*

- nis. Spe mo - do vi - vi - tur,  
ours! Zi - on is cap - tive yet,

*Tempo lmo*

*mf* *marcato.*

et Sy - on an - gi - tur a Ba - by - lo - - ne,  
Long - ing for freedom sweet, In ex - ile mourn - ing,

*mf*

an - gi - tur a Ba - by - lo - ne, nunc tri - bu - la - ti - o,  
 Cap - tive yet, In ex - ile mourn - ing, Now is the hour of night,

*pp*

tunc re - cre - a - ti - o, scep - tra, co - ro - nae, co -  
 Then, crown'd with full de - light, Zi - on re - turn - ing, re -

*pp* *sempre p*

*poco* . . . *a* . . . *poco* . . .

- ro . . . . nae ; Tunc no - va glo - ri - a  
 - turn . . . . ing. Ev - er new glo - ries still,

*poco* . . . . *a* . . . *poco* . . .

*p*

. *cres - cen - do.*

pec - to - ra so - bri - a . . . cla - ri - fi - ca - bit, cla - ri - fi -  
 The in - most heart shall fill, . . . With joy su - per - nal, with joy su -

. *cres - cen - do.*

*f*

*mf* *p*

- ca - - - bit. Sol - vet e -  
 - per - - - nal. All doubts shall

*p* *p* *Sva*

- nig - ma - ta, Ve - ra - que Sab - ba - ta con - ti - nu - a - bit, con - ti - nu - a -  
 - dis - appear, When dawneth, calm and clear, Sabbath e - ter - nal, Sab - bath e - ter -

*Sva*

- bit, nunc tri - bu - la - ti - o, tunc re - cre -  
 - nal, Now is the hour of night, Then, crowned with

*p* *p*

- a - ti - o, scep - tra, co - ro - nae, co - ro - - - nae.  
 full de - light, Zi - - on re - turn - ing, re - turn - - - ing.

*p* *pp* *pp*

No. 4.

CHORUS.—“ PARS MEA, REX MEUS.”

*Allegro non troppo.*

PIANO.

Pars me - a, Rex me - us, In  
 Most Might - y, most Ho - ly, How

Pars me - a, Rex me - us, In  
 Most Might - y, most Ho - ly, How

Pars me - a, Rex me - us, In  
 Most Might - y, most Ho - ly, How

Pars me - a, Rex me - us, In  
 Most Might - y, most Ho - ly, How

pro - pri - o De - us Ip - - se de - co - re, De - us . . Ip - -  
 great is the glo - ry Thy . . . throne en - fold - ing, Thy . . . throne . . .

pro - pri - o De - us, . . De - - us Ip - - se de -  
 great the glo - ry Thy . . throne, Thy throne . . en -

pro - pri - o De - - - us Ip - -  
 great the glo - ry, . . . great, Thy . .

pro - pri - o De - us, De - us Ip - - se de - co - re, De - us  
 great the glo - ry Thy throne, Thy throne en - fold - ing, glo - ry

- - se de - co - re Vi - sus a - ma - bi - tur, At - que vi -  
 . . . en - fold - ing! When shall we see Thy face? And all Thy  
 - co - re Vi - sus a - ma - bi - tur, At - que vi -  
 - fold - - - - ing! When shall we see Thy face? And all Thy  
 - - se de - co - re Vi - sus a - ma - bi - tur, At - que vi -  
 . . . throne en - fold - ing! When shall we see Thy face? And all Thy  
 Ip - se de - co - re Vi - sus a - ma - bi - tur, At - que vi -  
 Thy throne en - fold - ing! When shall we see Thy face? And all Thy

- de - bi - tur, Auc - - - tor in o - - - re.  
 won - ders trace? Joy - - - ful be - hold - - - ing. *ff poco rit.*  
 - de - bi - tur, Auc - - - tor in o - - - re.  
 won - ders trace? Joy - - - ful be - hold - - - ing. *ff poco rit.*  
 - de - bi - tur, Auc - - - tor in o - - - re.  
 won - ders trace? Joy - - - ful be - hold - - - ing. *ff poco rit.*  
 - de - bi - tur, Auc - - - tor in o - - - re.  
 won - ders trace? Joy - - - ful be - hold - - - ing. *ff poco rit.*

*a tempo.*

Pars me - a, Rex me - us, in pro - pri - o De - us Ip - se de - co - re, pars  
 Most Might - y, most Ho - ly, How great is the glo - ry Thy throne en - fold - ing, Most

Pars me - a,  
 Most Might - y,

*a tempo.*

*f*

Pars me - a, Rex me - us,  
 Most Might - y, most Ho - ly,

me - a, Rex . . . me - us, . . . in pro - pri - o De - us  
 Might - y, most . . . Ho - ly, . . . How great . . . is the glo - ry

Rex me - us, in pro - pri - o De - us Ip - se de - co - re, pars me - a,  
 most Ho - ly, How great is the glo - ry Thy throne en - fold - ing, Most Might - y



in pro - pri - o De - us Ip - se de - co - re, pars me - - a, . .  
*How great is the glo - ry Thy throne en - fold - ing, Most Might - - y, . .*

Pars me - a, Rex me - us,  
*Most Might - y, most Ho - ly,*

Ip - se de - co - re, . . . pars . . . me - a, . . .  
*Thy throne en - fold - ing, . . . Most . . . Might - y, . . .*

Rex . . . me - us, in . . . pro - pri - o De - us  
*most . . . Ho - ly, How . . . great is the glo - ry*

Rex . . . me - us, in pro - pri - o De - - us . .  
*most . . . Ho - ly, How great is the glo - - ry . .*

in - pro - pri - o De - us Ip - se de - co - re, pars . . . .  
*How great is the glo - ry Thy throne en - fold - ing, Most . . . .*

Rex me - us, . . . in pro - pri - o De - - us . . Ip - -  
*most Ho - - ly, . . . How great, how great glo - - ry . . Thy . .*

Ip - se de - co - - re, pars me - a, Rex me -  
*Thy throne en - fold - - ing, Most Might - y, most Ho -*

*dim.* Ip - - se de - co - re, . . . . .  
 Thy throne en - fold - - - - ing!

*dim.* me - - a, . . . . . Rex me - - us, vi - sus a -  
 Might - - y, . . . . . most Ho - - ly, When shall we

*dim.* - - se de - co - re, . . . De - us Ip - se de - co - re, pars . . . . .  
 . . . throne en - fold - ing, Glo - ry, Thy throne en - fold - ing! Most . . . . .

*dim.* . . . . . us, pars me - a, Rex me - us,  
 . . . . . ly, Most Might - y, most Ho - ly,

*dim.* *p* *marcato.* *f*

*f* pars me - a, Rex me - us, in pro - pri - o  
 Most Might - y, most Ho - ly, How great is the  
*cres.*

ma - bi - tur, vi - sus a - ma - - - bi - tur, . . . vi - sus  
 see Thy face, when shall we see . . . Thy face, . . . when shall

. . . me - a, . . . Rex me - us, vi - sus a - ma - bi -  
 . . . Might - y, . . . most Ho - ly, When shall we see Thy  
*cres.*

in pro - pri - o De - us Ip - se de - co - re, pars . . . me - a, Rex . . .  
 How great is the glo - ry Thy throne en - fold - ing! Most . . . Mighty, most . . .

*cres.*

De - us . . . Ip - se de - co - re, . . . Pars . . .  
 glo - ry . . . Thy . . . throne en - fold - ing, . . . Most . . .

a - - - ma - bi - tur, Pars me - a,  
 we . . . see Thy face? Most Might - y,

- tur, . . . vi - sus a - ma - - bi - tur,  
 face, . . . . When shall we see . . . Thy face?

me - us, pars me - a, Rex me - us, vi -  
 Ho - ly, most Might - y, most Ho - ly, When . . .

*f* *dim.* *p*

. . . me - a, Rex me - us, Rex me - us, vi - sus a -  
 . . . Might - y, most Ho - ly, most Ho - ly, When shall we

Rex me - us, in pro - pri - o De - us Ip - se de - co - re, pars . . . me - a,  
 most Ho - ly, How great is the glo - ry Thy throne enfold - ing! most . . . Mighty,

Pars me - a, Rex me - us,  
 Most Might - y, most Ho - ly,

- sus a - ma - bi - tur, vi - sus,  
 shall we see Thy face, Thy . . . face?

*f* *dim.* *p*

*marcato.*

mi - bi - tur, . . Pars . . me - a, Rex . . me - us, pars me - a,  
see Thy face? Most . . Might - y, most Ho - ly, most Might - y,

Rex . . me - us, . . pars me - a, Rex me - us, pars me - a,  
most . . Ho - ly, . . most Might - y, most Ho - ly, most Might - y,

in pro - pri - o De - us Ip - se de - co - re, . . pars me - a, pars me - a,  
How great is the glo - ry Thy throne en - fold - ing, . . Most Might - y, most Might - y,

*cres.*

*cres.*

*cres.*

Rex me - us, vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
most Ho - ly, When shall we see Thy face? And all Thy won - ders trace?

Rex me - us, vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
most Ho - ly, When shall we see Thy face? And all Thy won - ders trace?

Rex me - us, vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
most Ho - ly, When shall we see Thy face? And all Thy won - ders trace?

vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
When shall we see Thy face? And all Thy won - ders trace?

*f*

*ff* a - - - ma - bi - tur, at - que vi - de - bi - tur, Auc - tor in o - re, *dim.*  
 Shall . . . see Thy face? All Thy great won - ders so joy - ful be - hold - ing,

*ff* vi - sus a - ma - bi - tur, at - que vi - de - bi - tur, Auc - tor in o - re, Pars  
 When shall we see Thy face? All . . . Thy great won - ders so joy - ful be - hold - ing, *Most*

*ff* vi - sus a - ma - bi - tur, . . . at - que vi - de - bi - tur, Pars me - a, *dim.*  
 When shall we see Thy face? . . . And all Thy won - ders trace? *Most* *Might - y,*

*ff* vi - sus a - ma - bi - tur, at - que vi - de - bi - tur, Auc - tor in o - re.  
 When shall we see Thy face? All Thy great won - ders so joy - ful be - hold - ing,

*ff* *dim.*

Pars me - a, Rex . . . . me - - us,  
*Most* *Might - y,* *most* . . . . Ho - - ly,

me - a, Rex me - - us, . . . vi - sus a - ma - bi - tur, vi - - -  
*Might - y,* *most* Ho - - ly, . . . When shall we see Thy face, Thy . . .

Rex me - us, vi - sus a - ma - bi - tur, at - - que vi - de - bi - -  
*most* Ho - ly, When shall we see Thy face? And all Thy won - ders

*ff marcato.*

Pars me - a, Rex me - us, in pro - pri - o  
*Most* *Might - y,* *most* Ho - ly, How great is the

*f*

Pars me - a, Rex me - us, in pro - pri-o  
 Most Might - y, most Ho - ly, How great is the

- sus, vi - sus a - ma - bi - tur, at - - que vi - de bi -  
 face? When shall we see Thy face? All Thy great won - ders

- tur. Auc - tor in o - re, vi - sus a - mi - bi - tur, at - que vi -  
 trace? Joy - ful be - hold - ing, When shall we see Thy face? All Thy great

De - us Ip - se de - co - re, vi - sus a - mi - bi - tur, at - que vi -  
 glo - ry Thy throne en - fold - ing, When shall we see Thy face? All Thy great

De - us Ip - se de - co - re, pars me - a, rex me - us,  
 glo - ry Thy Throne en - fold - ing, Most Might - y, most Ho - ly,

- tur, Pars . . me - a, Rex . . me - us,  
 trace? Most . . Might - y, most . . Ho - ly,

- de - bi - tur, . . Pars me - a, Rex me - us,  
 won - ders trace? . . Most Might - y, most Ho - ly,

- de - bi - tur, Pars . . . me - a, Rex . . . me - us,  
 won - ders trace? Most . . . Might - y, most . . . Ho - ly,

pars me - a, me - a,  
 Most Might - y, Might - y,

pars . . me - a, pars me - a, Rex . . .  
 Most . . Might - y, most Might - y, most . . .

pars me - a, pars me - a, Rex me - us,  
 Most Might - y, most Might - y, most Ho - ly,

pars me - a, me - a, Rex . . .  
 Most . . . . . Might - y, most . . .

*Sva*

Rex me - us, me - us, in pro - pri - o De - us  
 Most Ho - ly, Ho - ly, How great is the glo - ry

me - us, Rex me - us, in pro - pri - o De - us  
 Ho - ly, most Ho - ly, How great is the glo - ry

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

. . . me - us, in pro - pri - o De - us  
 . . . Ho - ly, How great is the glo - ry

*Sva*

*dim.* *tranquillo.*  
*p*  
 Ip - se de - co re. . . Tunc Ja - cob Is - ra - el, et Li - a,  
 Thy throne en - fold ing. . . All the long his - to - ry through a - ges,

*dim.* *tranquillo.*  
*p*  
 Ip - se de - co re. . . Tunc Ja - cob Is - ra - el, et Li - a,  
 Thy throne en - fold ing. . . All the long his - to - ry through a - ges,

*dim.* *tranquillo.*  
*p*  
 Ip - se de - co re. . . Tunc Ja - cob Is - ra - el, et Li - a,  
 Thy throne en - fold ing. . . All the long his - to - ry through a - ges,

*dim.* *tranquillo.*  
*p*  
 Ip - se de - co re. . . Tunc Ja - cob Is - ra - el, et Li - a,  
 Thy throne en - fold ing. . . All the long his - to - ry through a - ges,

*dim.* *p* *tranquillo.*

*cres.*  
 tunc Ra - chel, Ef - fi - ci - e - tur, Tunc Sy - on  
 Mys - te - ry through a - ges hid - den, When shall our

*cres.*  
 tunc Ra - chel, Ef - fi - ci - e - tur, Tunc Sy - on  
 Mys - te - ry through a - ges hid - den, When shall our

*cres.*  
 tunc Ra - chel, Ef - fi - ci - e - tur, Tunc Sy - on  
 Mys - te - ry through a - ges hid - den, When shall our

*cres.*  
 tunc Ra - chel, Ef - fi - ci - e - tur, Tunc Sy - on  
 Mys - te - ry through a - ges hid - den, When shall our

*cres.*



at - ri - a, Pul - cra - que pa - tri - a, Per - fi - ci - e - tur.  
souls to the great mar-riage-feast be so gra-cious-ly bid-den?

at - ri - a, Pul - cra - que pa - tri - a, Per - fi - ci - e - tur.  
souls to the great mar-riage-feast be so gra-cious-ly bid-den?

at - ri - a, Pul - cra - que pa - tri - a, Per - fi - ci - e - tur. Pars me - a,  
souls to the great mar-riage-feast be so gra-cious-ly bid-den? Most Mighty,

at - ri - a, Per - fi - ci - e - tur... Pars me - a, Rex me - us,  
souls to the great feast be bid - den? Most Might-y, most Ho - ly,

Pars me - a, Rex .. me - us, in pro - pri-o De - us Ip - se de -  
Most Might-y, most .. Ho - ly, How great is the glo - ry Thy throne en -

Pars me - a, Rex me - us, in pro - pri-o De - us Ip - se de -  
Most Might-y, most Ho - ly, How great is the glo - ry Thy throne en -

Rex .. me - us, in pro - pri-o De - us, in pro - pri-o De - us  
most .. Ho - ly, How great is the glo - ry, how great is the glo - ry

in . . pro - pri - o De - us, in pro - pri-o De - us  
How . . great is the glo - ry, how great is the glo - ry

*rit.* *Maestoso.*

co - re, Ip - se de - co - re, pars me - a,  
 fold - ing, Thy throne en - fold - ing! Most Might - y,

*rit.* *fff*

co - re, Ip - se de - co - re, pars me - a,  
 fold - ing, Thy throne en - fold - ing! Most Might - y,

*rit.* *fff*

Ip - se de - co - re, de - co - re, pars me - a,  
 Thy throne en - fold - ing, en - fold - ing! Most Might - y,

*rit.* *fff*

Ip - se de - co - re, de - co - re, pars me - a,  
 Thy throne en - fold - ing, en - fold - ing! Most Might - y,

*Maestoso.*

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

*Sua*

*poco rit.*

Ip - se de - co - re vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
Thy throne en - fold - ing, When shall we see Thy face? And all Thy won - ders trace?

*poco rit.*

Ip - se de - co - re vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
Thy throne en - fold - ing, When shall we see Thy face? And all Thy won - ders trace?

*poco rit.*

Ip - se de - co - re vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
Thy throne en - fold - ing, When shall we see Thy face? And all Thy won - ders trace?

*poco rit.*

Ip - se de - co - re vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
Thy throne en - fold - ing, When shall we see Thy face? And all Thy won - ders trace?

*Sca*

*poco rit.*

*Molto largo.*

Auc - tor in o - - - re. . . .  
Joy - ful be - hold - - - ing. . . .

Auc - tor in o - - - re. . . .  
Joy - ful be - hold - - - ing. . . .

Auc - tor in o - - - re. . . .  
Joy - ful be - hold - - - ing. . . .

Auc - tor in o - - - re. . . .  
Joy - ful be - hold - - - ing. . . .

*Molto largo.*

No. 5.

## ARIA (SOPRANO). — "O BONA PATRIA."

*Andantino con moto.* *cantando.*

PIANO. *pp* *p*

*cres.*

*dim.*

SOPRANO. *p*

O bo - na pa - tri - a,  
O coun - try bright and fair,

Lu - mi - na so - bri - a Te spe - cu - lan - tur.  
 What are thy beau - ties rare? What thy rich trea - sure?

*cres.*  
 Ad tu - a no - mi - na  
 Thy name brings joy - ful tears

*dim.*  
 So - bri - a lu - mi - na .. Col - la - cri - man - tur :  
 Fall - ing up - on .. our ears, .. Sweet . . . be - yond mea - sure.

*dim.*

Est tu - a men - ti - o Pec - to - ris  
 Thou art the home . . . of rest, Thy men - tion

*cres.*

unc - - ti - o,      Cu - ra . . . do - lo - - ris,  
to . . . the breast,      Gives bliss . . . un - spo - - ken,

*cres.*

cu - ra . . . do - lo - - ris,      O      bo - na  
gives bliss . . . un - spo - - ken,      O      coun - try

*f*      *pp subito.*

*dolce.*

pa - tri - a,      est      tu - a men - ti - o,      cu - - ra do -  
bright and fair,      Thou      art the home of rest,      Com - - fort un -

*Poco più mosso.*      *f*

- lo - ris,      do - lo - - - ris,      Con - - - ci - pi -  
- bro - ken,      un - bro - - - ken,      Who      learns thy

*Poco più mosso.*      *f risoluto.*

- en - ti - bus                      AE - - - - - the - ra  
 bless - ed ways,                      Shall                      have in

men - ti - bus,                      Ig - - - - - nis a -  
 songs of praise,                      Com - - - - - fort un -

- mo - - - - ris.                      Tu lo - - - - cus  
 - bro - - - - ken,                      Thou on - - - - ly

u - - - - ni - cus,                      Il - le que coe - - - - li - cus  
 man - - - - sion bright,                      Full of su - - - - preme . . . . delight,

Es Pa - ra - di - sus, Pa - ra - di -  
 Thou art pre - par - ing, art pre - par -

- sus. Non i - bi la - cri - ma,  
 - ing, There shall all tears be dry,

*cres.* Sed pla - ci - dis - - - si - ma Gau - - di - a,  
 There in se - ren - - - est joy All shall be

ri - sus.  
 shar - ing.

*a tempo.*



*p*

O bo - na pa - tri - a, Ad tu - a  
O coun - try bright and fair, Thy name brings

no - mi - na So - - bri - a lu - mi - na  
joy - ful tears, Fall - - ing up - on . our ears,

Col - - la - cri - man - tur: Est tu - a  
Sweet be - yond mea - sure, Thou art the

*f* *pp*

men - - tio Pec - - - to - ris  
home of rest, And of

*cres.*

unc - - - - tio, . . . . Cu - -  
 com - - - - fort, . . . . com - -

- - - - ra do - lo - - - - ris,  
 - - - - fort un - bro - - - - ken,

*p*

*p*

cu - ra do - lo - ris, cu - ra do - lo - ris, do -  
 com - fort un - bro - ken, com - fort un - bro - ken, un -

*p*

*pp*

lo : : : : ris. : : : :  
 bro : : : : ken.  
 Sva .....

*pp* *rit.*

No. 6.

QUARTET AND CHORUS—"TU SINE LITTORE."

PIANO.

*Allegro.*

*ff*

*poco a poco dim.*

CHORUS. SOPRANO. *pp*

Tu si - ne  
Thou o - cean

ALTO. *pp*

Tu si - ne  
Thou o - cean

TENOR. *pp*

Tu si - ne  
Thou o - cean

BASS. *pp*

Tu si - ne  
Thou o - cean

*Sra*

lit - to - re, Tu si - ne tem - po - re, Fons mo - do ri - vus, fons mo - do ri - vus,  
without shore, Where time shall be no more, Dwell - ing most gra - cious, dwell - ing most gra - cious,

lit - to - re, Tu si - ne tem - po - re, Fons mo - do ri - vus, fons mo - do ri - vus,  
without shore, Where time shall be no more, Dwell - ing most gra - cious, dwell - ing most gra - cious,

lit - to - re, Tu si - ne tem - po - re. Fons mo - do ri - vus, fons mo - do ri - vus,  
without shore, Where time shall be no more, Dwell - ing most gra - cious, dwell - ing most gra - cious,

lit - to - re, Tu si - ne tem - po - re, Fons mo - do ri - vus, fons mo - do ri - vus,  
without shore, Where time shall be no more, Dwell - ing most gra - cious, dwell - ing most gra - cious,

*Sra*

*Solo.*

*pp* Tu si - ne tem - po - re, Fons mo - do  
Where time shall be no more, Dwell - ing most

*Solo.*

*pp* Tu si - ne lit - to - re, Tu si - ne tem - po - re, Fons mo - do  
Thou o - cean with - out shore, Where time shall be no more, Dwell - ing most

*pp* *Solo.*

Tu si - ne lit - to - re, Tu si - ne tem - po - re, Fons mo - do  
Thou o - cean with - out shore, Where time shall be no more, Dwell - ing most

*Solo.*

Tu si - no lit - to - re, Tu si - ne tem - po - re, Fons mo - do  
Thou o - cean with - out shore, Where time shall be no more, Dwell - ing most

*Sva.*

8161.

ri - vus. Dul - ce  
gra - cious, Foun - tain

ri - vus. Dul - ce  
gra - cious, Foun - tain

ri - vus. Dul - ce  
gra - cious, Foun - tain

ri - vus. Dul - ce  
gra - cious, Foun - tain

mo - do ri - vus.  
Dwell - ing gra - cious,

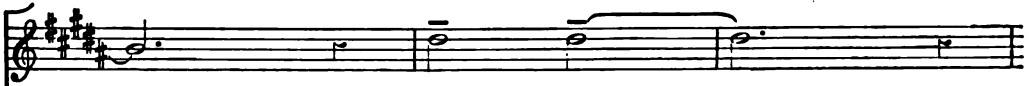
mo - do ri - vus.  
Dwell - ing gra - cious,

mo - do ri - vus.  
Dwell - ing gra - cious,

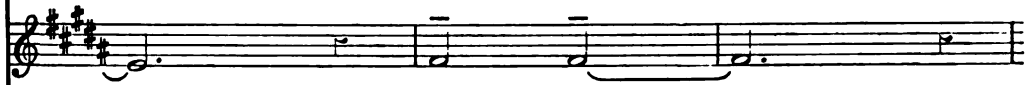
mo - do ri - vus.  
Dwell - ing gra - cious,

8va

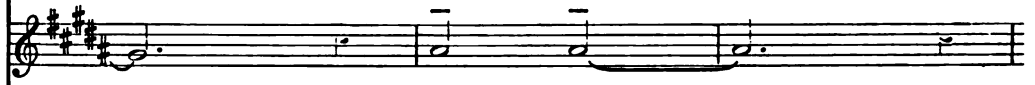
6 6 3 3



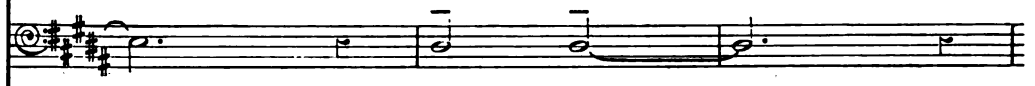
bo - - nis . . .  
of love . . .



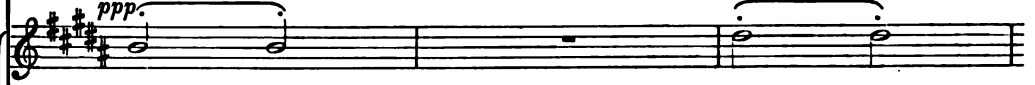
bo - - nis . . .  
of love . . .



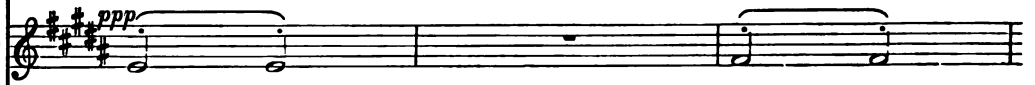
bo - - nis . . .  
of love . . .



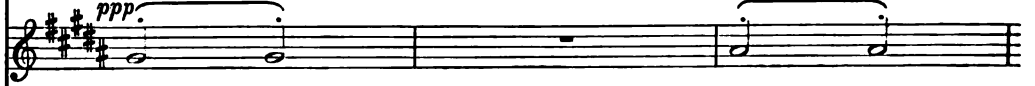
bo - - nis . . .  
of love . . .



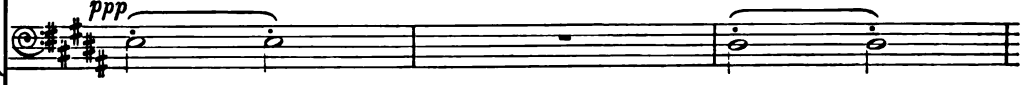
Dul - - ce bo - - nis  
Foun - - tain, foun - - tain



Dul - - ce bo - - nis  
Foun - - tain, foun - - tain



Dul - - ce bo - - nis  
Foun - - tain, foun - - tain



Dul - - ce bo - - nis  
Foun - - tain, foun - - tain



Soprano - - pis, . . . known, . . .

Alto - - pis, . . . known, . . .

Tenor - - pis, . . . known, . . .

Bass - - pis, . . . known, . . .

Soprano - - pis, . . . known, . . .

Alto - - pis, . . . known, . . .

Tenor - - pis, . . . known, . . .

Bass - - pis, . . . known, . . .

Soprano - - pis, . . . known, . . .

Alto - - pis, . . . known, . . .

Tenor - - pis, . . . known, . . .

Bass - - pis, . . . known, . . .

Soprano - - pis, . . . known, . . .

Alto - - pis, . . . known, . . .

Tenor - - pis, . . . known, . . .

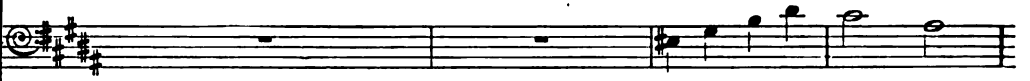
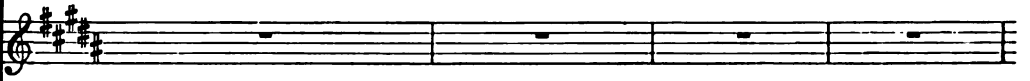
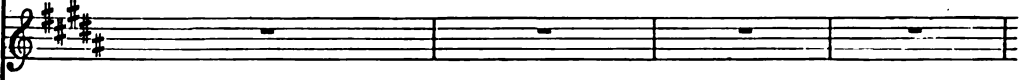
Bass - - pis, . . . known, . . .





pis,  
known,

Est - que  
Thou hast the e - lect stone,



Est - que ti - bi la - pis  
Thou hast the e - lect stone,



pis,  
known,

Est - que ti - bi la - pis Un - di - que  
Thou hast the e - lect stone, Liv - ing and



pis,  
known,

Est - que ti - bi la - pis . . Un - di - que  
Thou hast the e - lect stone, Liv - ing and



pis,  
known,

Est - que ti - bi la - pis Un - di - que  
Thou hast the e - lect stone, Liv - ing and



pis,  
known,

Est - que ti - bi la - pis Un - di - que  
Thou hast the e - lect stone, Liv - ing and



ti - bi la - pis Un - di - que vi - - vus.  
the e - lect stone, Living and pre - - cious.

Est - que ti - bi la - pis Un - di - que vi - - vus.  
Thou hast the e - lect stone, Living and pre - - cious.

Un - di - que vi - - - - vus.  
E - lect and pre - - - - cious.

Un - di - que vi - - vus.  
E - lect and pre - - cious.

vi - vus, un - - - - di - que vi - - vus.  
pre - cious, E - - - - lect and pre - - cious.

vi - vus, un - di - que vi - vus, vi - - vus.  
pre - cious, E - lect and pre - cious, pre - - cious.

vi - vus, un - di - que vi - vus, vi - - vus.  
pre - cious, E - lect and pre - cious, pre - - cious.

vi - vus, un - di - que vi - - vus.  
pre - cious, E - - lect and pre - - cious.

vi - vus, un - di - que vi - - vus.  
pre - cious, E - - lect and pre - - cious.

vi - vus, un - di - que vi - - vus.  
pre - cious, E - - lect and pre - - cious.

## CHORUS.

Est ti - bi  
Thou hast the

Est ti - bi  
Thou hast the

Est ti - bi lau - re - a,  
Thou hast the lau - rel fair,

*p*

lau - re - a,  
lau - rel fair,

lau - re - a,  
lau - rel fair,

Dos da - tur au - re -  
The heav - en - ly Bride . . . shall

*p*

Dos da - tur au - - - re - a,  
 The heaven - ly Bride . . . . shall wear,  
 Dos da - tur au - - - re - a,  
 The heaven - ly Bride . . . . shall wear,  
 Spon - sa de -  
 Robed in her

*cres.*

*cres.*

Spon - sa de - co - ra, spon - - - sa,  
 Robed in her splen - dour, robed . . . . in  
 - co - ra, spon - sa de - co - ra,  
 splen - dour, robed in her splen - dour,  
 - co - ra, spon - sa de - co - ra,  
 splen - dour, robed in her splen - dour,  
 - co - ra, spon - sa de - co - ra,  
 splen - dour, robed in her splen - dour,

*cres.*

*cres.*

1st SOPRANO.

*f*

spon - - sa . . de - co - - - ra.  
splen - - dour, . . in splen - - - dour,

2nd SOPRANO.

spon - - sa . . de - co - - - ra.  
splen - - dour, . . in splen - - - dour,

ALTO.

spon - sa . . de - co - ra, de - co - - - ra.  
Robed in . . her splen - dour, her splen - - - dour,

TENOR.

*p*

BASS.

*p*

Pri - - -  
First

*p*

Pri - - -  
First

*f*

*p poco agitato.*

SOLO. SOPRANO.

*p*

Pri - ma - que Prin - ci - pis . .  
First shall the Prince confer, . .

- ma - que Prin - ci - pis Os - - cu - la  
shall the Prince confer, All price - less

- ma - que Prin - ci - pis Os - - cu - la  
shall the Prince confer, All price - less

*cres.*  
 Os - cu - la sus - ci - pis, In - spi - cis o - - - ra ;  
*All* price - less gifts on her, With glan - ces ten - - - der.  
 CHORUS. SOPRANO. *cres.*

In - - spi - cis o - - -  
 With glan - ces ten - - -  
 ALTO. *cres.*

In - - spi - cis o - ra,  
 With glan - ces ten - der,  
*cres.*

sus - ci - pis, In - spi - cis o - ra,  
 gifts on her, With glan - ces ten - der,  
*cres.*

sus - ci - pis, In - spi - cis o - - -  
 gifts on her, With glan - ces ten - - -

*f*  
 - ra, in - spi - cis o - - - ra ;  
 - der, with glan - ces ten - - - der.

in - spi - cis, in - spi - cis o - - - ra ;  
 with glan - ces, with glan - ces ten - - - der.

in - spi - cis, in - spi - cis o - - - ra ;  
 with glan - ces, with glan - ces ten - - - der.

*f*  
 - ra, in - spi - cis o - - - ra ;  
 - der, with glan - ces ten - - - der.

*f* *sfz*

*f* *sfz*

3

*sfz*

*fff* *dim.*

*p*

*pp*

*Sva*

*pp*  
Can - di - da li - li - a, Vi - va mo - ni - li - a, Sunt ti - bi,  
There are the lil - ies white, In gar - lands pure and bright, Her brow a -

*pp*  
Can - di - da li - - - li - a Sunt ti - bi,  
There are the lil - - - ies white, Her brow a -

*pp*  
Can - di - da li - - - li - a Sunt ti - bi,  
There are the lil - - - ies white, Her brow a -

*pp*  
Can - di - da li - li - a, Vi - va mo - ni - li - a, Sunt ti - bi,  
There are the lil - ies white, In gar - lands pure and bright, Her brow a -

*Sva*

spon - sa, sunt ti - bi, spon - sa.  
 dorn - ing, her brow a - dorn - ing,

spon - sa, sunt ti - bi, spon - sa.  
 dorn - ing, her brow a - dorn - ing,

spon - sa, sunt ti - bi, spon - sa. *mf* Ag - nus ad -  
 dorn - ing, her brow a - dorn - ing, The Lamb her ..

spon - sa, sunt ti - bi, spon - sa.  
 dorn - ing, her brow a - dorn - ing,

*mf*

*mf*  
 Ag - nus ad - est ti - bi, Spon - sus ad - est ti - bi,  
 The Lamb her Spouse shall be, His light shines glo - rious - ly,

Ag - nus ad - est ti - bi, . . . Spon - sus ad - est ti - bi, Lux spe - ci -  
 The Lamb her . . . Spouse shall be, . . . His light shines glo - rious - ly, Fair - er than

. . . est ti - bi, Spon - sus ad - est ti - bi, Lux . . . spe - ci -  
 . . . Spouse shall be, His light shines glo - rious - ly, Fair - er than

*mf*  
 Lux . . . spe - ci - o -  
 Fair - er than morn



*cres.*

Lux . spe - ci - o - sa. To - ta ne - go - ti - a,  
 Fair - er than morn - ing. There saints find full em - ploy,

*cres.*

- o - - - - sa. . . To - ta ne - go - ti - a,  
 morn - - - - ing. . . There saints find full em - ploy,

*cres.*

- o - - - - sa. . . To - ta ne - go - ti - a,  
 morn - - - - ing. . . There saints find full em - ploy,

*cres.*

- - sa, spe - ci - o - sa. To - ta ne - go - ti - a,  
 - - ing, than the morn - ing. There saints find full em - ploy,

*mf cres.*

*f cres.*

Can - ti - ca dul - ci - a, can - ti - ca dul - ci - a  
 Songs of tri - umph - ant joy, songs of tri - umph - ant joy

*cres.*

Can - ti - ca dul - ci - a, can - ti - ca dul - ci - a  
 Songs of tri - umph - ant joy, songs of tri - umph - ant joy

*f cres.*

Can - ti - ca dul - ci - a, can - ti - ca dul - ci - a  
 Songs of tri - umph - ant joy, songs of tri - umph - ant joy

*f cres.*

Can - ti - ca dul - ci - a, can - ti - ca dul - ci - a  
 Songs of tri - umph - ant joy, songs of tri - umph - ant joy

*f cres.*

Dul - ce to - na - - - - re. Tam ma - la  
Ev - er up - rais - - - - ing, . . . They who were

Dul - ce to - na - - - - re. Tam ma - la  
Ev - er up - rais - - - - ing, They who were

Dul - ce to - na - - - - re. Tam ma - la  
Ev - er up - rais - - - - ing, They who were

Dul - ce to - na - - - - re. Tam ma - la  
Ev - er up - rais - - - - ing, They who were

*Sca*

de - bi - ta, Quam bo - na prae - bi - ta, tam de - bi - ta, quam  
most be - loved, They who were tried and proved, were most be - loved, were

de - bi - ta, Quam bo - na prae - bi - ta, tam de - bi - ta, quam  
most be - loved, They who were tried and proved, were most be - loved, were

de - bi - ta, Quam bo - na prae - bi - ta, tam de - bi - ta, quam  
most be - loved, They who were tried and proved, were most be - loved, were

de - bi - ta, Quam bo - na prae - bi - ta, tam de - bi - ta, quam  
most be - loved, They who were tried and proved, were most be - loved, were

prae - bi - ta, *tried and proved,* Con - ju - bi - la  
*To - geth - er prais* *fff*

prae - bi - ta, *tried and proved,* Con - ju - bi - la  
*To - geth - er prais* *fff*

prae - bi - ta, *tried and proved,* Con - ju - bi - la  
*To - geth - er prais* *fff*

prae - bi - ta, *tried and proved,* Con - ju - bi - la  
*To - geth - er prais* *fff*

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

re, con - ju - bi - la  
 ing, to - geth - er prais

re, con - ju - bi - la  
 ing, to - geth - er prais

re, con - ju - bi - la  
 ing, to - geth - er prais

re, con - ju - bi - la re, con - ju - bi - la  
 ing, to - geth - er prais - ing, to - geth - er prais -

The piano accompaniment continues with a steady eighth-note accompaniment.

*Solo.*  
*Poco più mosso.*  
*fff*

To - ta ne - go - ti - a, . . . con - ju - bi - la - re, . .  
 There saints find full em - ploy, . . . To - geth - er prais - ing,

*Solo.*  
*fff*

To - ta ne - go - ti - a, . . . con - ju - bi - la - re, . .  
 There saints find full em - ploy, . . . To - geth - er prais - ing,

*fff* *Solo.*

To - ta ne - go - ti - a, . . . con - ju - bi - la - re, . .  
 There saints find full em - ploy, . . . To - geth - er prais - ing,

*fff* *Solo.*

To - ta ne - go - ti - a, . . . con - ju - bi - la - re, . .  
 There saints find full em - ploy, . . . To - geth - er prais - ing,

*Poco più mosso.*

- - re, to - ta ne - go - ti - a,  
 - - ing, There saints find full em - ploy,

- - re, to - ta ne - go - ti - a,  
 - - ing, There saints find full em - ploy,

- - re, to - ta ne - go - ti - a,  
 - - ing, There saints find full em - ploy,

- - re, to - ta ne - go - ti - a,  
 - - ing, There saints find full em - ploy,

*Poco più mosso.*

*sfz*

con - ju - bi - la - re.  
to - geth - er prais - ing.

con - ju - bi - la - re.  
to - geth - er prais - ing.

con - ju - bi - la - re.  
to - geth - er prais - ing.

con - ju - bi - la - re.  
to - geth - er prais - ing.

con - ju - bi - la - re,      con - ju - bi - la - re.  
*To - geth - er prais - ing,*      to - geth - er prais - ing.

con - ju - bi - la - re,      con - ju - bi - la - re.  
*To - geth - er prais - ing,*      to - geth - er prais - ing.

con - ju - bi - la - re,      con - ju - bi - la - re.  
*To - geth - er prais - ing,*      to - geth - er prais - ing.

con - ju - bi - la - re,      con - ju - bi - la - re.  
*To - geth - er prais - ing,*      to - geth - er prais - ing.

*sfz*      *sfz*      *sfz*

END OF THE FIRST PART.

## PART II.

No. 7.

SOLO (TENOR).—"URBS SYON AUREA."

PIANO

*pp* *poco cres.*

Urbs Sy-on  
Gold-en Je-

*dim.* *p*

au-re-a, Pa-tri-a lac-te-a, Ci-ve de-co-ra,  
:rs-sa-lem, Bride with her di-a-dem, Ra-diant and glo-ri-ous,

ci-ve de-co-ra, Om-ne cor ob-ru-is, Om-ni-bus  
ra-diant and glo-ri-ous, Tem-ple of light thou art, O'er . . . mind, and

*poco cres.*

ob-stru-is Et cor et or-a, cor et or-  
soul, and heart, Thou art vic-tor-i-ous, art vic-tor-

*f*

ra,  
ious.

Nes - ci - o,  
Who can tell?

*mf* *p*

nes - ci - o . . . Quae ju - bi - la - ti - o, Lux . . .  
who can tell? . . . What no - ble an - thems swell, Through . . .

*f*

ti - - bi qua - - - lis, lux . . .  
thy bright por - - - tal? through . . .

*dim.*

ti - - bi qua - - - lis.  
thy bright por - - - tal?

*p*

Quam so - ci - a - - li - a Gau - di - a,  
 What dear de - lights are thine, Glo - ri - ous,

glo - - ri - a Quam spe - - ci -  
 most di - vine, What light im -

*f poco animato.*  
 - a - - lis. . . . Lau - de stu - dens . .  
 - mor - - tal. . . . Long - ing thy praise . .

*poco animato.*  
*sf* *mf* *sf*

e - - a Tol - le - re, mens me - - a  
 to sing, Wor - thi - ly of - - fer - ing,



Vic - ta fa - tis . . . cit:  
Love o - ver - flow - - ing:

*sf* *dim.* *p*

O . . . bo - na  
Glo - - ry most

*cres.* *fff*

glo - - ri - a, Vin - cor, vin - cor; in  
bright and good, Feed me, feed me with

om - ni - a Laus tu - a vi - - - cit, in  
heaven - ly food, New life be - stow - - - ing, With

*ff*

om - ni - a laus tu - a vi - cit,  
 heaven ly food, New life be - stow - - - ing,

*f* *cres.*

in om - - - ni - a, in om - - -  
 With heaven - - - ly food, with heaven - - -

*ad lib.*

- - - ni - a laus tu - a vi -  
 - - - ly food, New life - be - stow -

- - - cit.  
 - - - ing.

*f*

No. 8.

DOUBLE CHORUS.—“ STANT SYON ATRIA.”

*Allegro molto.*

PIANO.

Musical score for the piano introduction, consisting of two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic and includes accents (>) and a piano (*p*) dynamic later in the piece.

Musical score for the piano accompaniment, consisting of two staves (treble and bass clef). It continues the key signature and time signature from the introduction. A crescendo (*cres.*) is marked over the first few measures.

1st Choir. SOPRANO.

ALTO.

TENOR.

BASS.

2nd Choir. SOPRANO.

ALTO.

TENOR.

BASS.

Musical score for the piano accompaniment during the second choir section, consisting of two staves (treble and bass clef). It features a forte (*f*) dynamic and accents (>) throughout.

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re  
 There stand those halls on high, There sound the songs of joy, In no - blest

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re  
 There stand those halls on high, There sound the songs of joy, In no - blest

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re  
 There stand those halls on high, There sound the songs of joy, In no - blest

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re  
 There stand those halls on high, There sound the songs of joy, In no - blest

Stant Sy - on  
 There stand those

Stant Sy - on  
 There stand those

Stant Sy - on  
 There stand those

Stant Sy - on  
 There stand those

Stant Sy - on  
 There stand those

ple-na, mar-ty-re ple-na, con - - ju - bi - lan - ti - a,  
mea-sure, in no-blest mea-sure, There . . . sound the songs of joy,

ple-na, mar-ty-re ple-na, con ju - bi - lan - ti - a,  
mea-sure, in no-blest mea-sure, There sound the songs of joy,

ple-na, mar-ty-re ple-na, con - ju - bi - lan - ti - a,  
mea-sure, in no-blest mea-sure, There . . sound the songs of joy,

ple-na, mar-ty-re ple-na, con - ju - bi - lan - ti - a,  
mea-sure, in no-blest mea-sure, There sound the songs of joy,

a - tri - a, con - ju - bi - lan - ti - a, mar-ty-re ple-na, mar-ty-re ple-na,  
halls on high, There sound the songs of joy, In no-blest mea-sure, in no-blest mea-sure,

a - tri - a, con - ju - bi - lan - ti - a, mar-ty-re ple-na, mar-ty-re ple-na,  
halls on high, There sound the songs of joy, In no-blest mea-sure, in no-blest mea-sure,

a - tri - a, con - ju - bi - lan - ti - a, mar-ty-re ple-na, mar-ty-re ple-na,  
halls on high, There sound the songs of joy, In no-blest mea-sure, in no-blest mea-sure,

a - tri - a, con - ju - bi - lan - ti - a, mar-ty-re ple - na, mar-ty-re ple-na,  
halls on high, There sound the songs of joy, In no-blest mea - sure, in no-blest mea-sure,

*f*

Ci - - - ve mi - can - ti - a, . . . prin - - - ci - pe stan - ti - a, . . .  
*There . . . are the mar - tyrs bright, Hea - - - ven's o'er - flow - ing light,*

Ci - ve mi - can - ti - a, . . . prin - ci - pe stan - ti - a, . . .  
*There are the mar - tyrs bright, In heav'n's o'er - flow - ing light,*

Ci - ve mi - can - ti - a, . . . prin - ci - pe stan - ti - a, . . .  
*There are the mar - tyrs bright, In heav'n's o'er - flow - ing light,*

*f*

Ci - ve mi - can - ti - a, . . . prin - ci - pe stan - ti - a, . . .  
*There are the mar - tyrs bright, In heav'n's o'er - flow - ing light*

Ci - - - ve mi - can - ti - a, . . . prin - - - ci - pe  
*There . . . are the mar - tyrs bright, Hea - - - ven's o'er -*

Ci - - - ve mi - can - ti - a, . . . prin - - - ci - pe  
*There . . . are the mar - tyrs bright, Hea - - - ven's o'er -*

Ci - ve mi - can - ti - a, . . . prin - ci - pe  
*There . . . are the mar - tyrs bright, Hea - ven's o'er -*

*f*

Ci - ve mi - can - ti - a, . . . prin - ci - pe  
*There are the mar - tyrs bright, In heav'n's o'er -*

lu - ce se - re  
*The Lord's sown trea*

lu - ce se - re - - na,      lu - ce se -  
*The Lord's sown trea* - - sure,      *the Lord's sown*

stan - ti - a,      lu - ce se - re - - - - - na,  
*flow - ing light,*      *The Lord's sown trea* - - - - - sure,

stan - ti - a,      lu - ce se - re - na,  
*flow - ing light,*      *The Lord's sown trea* - sure,

stan - ti - a,  
*flow - ing light,*

stan - ti - a,  
*flow - ing light,*

*p*

*dim.*

na, lu - ce se - re - na ;  
 sure, the Lord's own trea - sure,

*dim.*

re - na, lu - ce se - re - na, se - re - na ;  
 trea - sure, the Lord's own trea - sure, His trea - sure,

*p*

Est i - - - -  
 In pas - - - -

*p*

Est i - - - -  
 In pas - - - -

*dim.*

lu - ce se - re - na, se - re - na ;  
 the Lord's own trea - sure, His trea - sure,

*dim.*

lu - ce se - re - na, lu - ce se - re - na ;  
 the Lord's own trea - sure, the Lord's own trea - sure,

*p*

Est i - - - -  
 In pas - - - -

*p*

Est i - - - -  
 In pas - - - -

*dim.*

*p*

Est i - - - - - bi  
In pas - - - - - tures

Est i - - - - - bi  
In pas - - - - - tures

- - bi pas - cu - a,  
- - tures fresh and green,

- - bi pas - cu - a,  
- - tures fresh and green,

Est i - - - - - bi  
In pas - - - - - tures

Est i - - - - - bi  
In pas - - - - - tures

- - bi pas - cu - a,  
- - tures fresh and green,

- - bi pas - cu - a,  
- - tures fresh and green,



pas - cu - a,  
*fresh and green,*

pas - cu - a,  
*fresh and green,*

mi - ti - bus af - flu -  
*The white - robed saints are*

mi - ti - bus af - flu -  
*The white - robed saints are*

pas - cu - a,  
*fresh and green,*

pas - cu - a,  
*fresh and green,*

mi - ti - bus af - flu -  
*The white - robed saints are*

mi - ti - bus af - flu -  
*The white - robed saints are*

8161.

mi - ti - - - bus af - flu - a,  
The white - - - robed saints are seen,

mi - ti - - - bus af - flu - a,  
The white - - - robed saints are seen,

- a, prae - sti - -  
seen, For ev - -

- a, prae - sti - -  
seen, For ev - -

mi - ti - - - bus af - flu - a,  
The white - - - robed saints are seen,

mi - ti - - - bus af - flu - a,  
The white - - - robed saints are seen,

- a, prae - sti - -  
seen, For ev - -

- a, prae - sti - -  
seen, For ev - -

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

prae - sti - ta                    sanc - - - tis,  
For ev - er                    rest - - - ing,

*cres.*

prae - sti - ta                    sanc - - - tis,  
For ev - er                    rest - - - ing,

*mf*

- ta                    sanc - - - tis,                    prae - sti - -  
- er                    rest - - - ing,                    for ev - -

*mf*

- ta                    sanc - - - tis,                    prae - - -  
- er                    rest - - - ing,                    for . . .

*cres.*

prae - sti - ta                    sanc - - - tis,  
For ev - er                    rest - - - ing,

*cres.*

prae - sti - ta                    sanc - - - tis,  
For ev - er                    rest - - - ing,

*mf*

- ta                    sanc - - - tis,                    prae - sti - -  
- er                    rest - - - ing,                    for ev - -

*mf*

- ta                    sanc - - - tis,                    prae - - -  
- er                    rest - - - ing,                    for . . .

*cres. sempre.*

sanc - tis.  
 rest - ing.

prae - sti - ta sanc - tis.  
 for ev - er rest - ing.

ta, . . . prae - sti - ta sanc - tis,  
 er, . . . for . . . ev - er rest - ing.

sti - ta, prae - sti - ta . . . sanc - tis.  
 ev - er, for ev - er . . . rest - ing.

prae - sti - ta sanc - tis.  
 for . . . ev - er rest - ing.

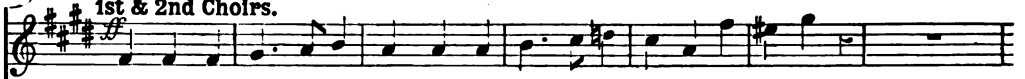
prae - sti - ta, prae - sti - ta sanc - tis.  
 for ev - er, for ev - er rest - ing.

ta, . . . prae - sti - ta sanc - tis.  
 er, . . . for . . . ev - er rest - ing.

sti - ta, prae - sti - ta sanc - tis.  
 ev - er, for . . . ev - er rest - ing.

sfz

1st & 2nd Choirs.



Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,



Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,



Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,



Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,



mar - - ty - re ple - na, mar - - ty - re ple - -  
in no - blest mea - sure, in no - blest mea - -



mar - - ty - re ple - na, mar - - ty - re ple - -  
in no - blest mea - sure, in no - blest mea - -



mar - - ty - re ple - na, mar - - ty - re ple - -  
in no - blest mea - sure, in no - blest mea - -



mar - - ty - re ple - na, mar - - ty - re ple - -  
in no - blest mea - sure, in no - blest mea - -



na. Est i - bi pas - cu - a, mi - -  
 sure, In pas - tures fresh and green, The

na. Est i - bi pas - cu - a, mi - -  
 sure, In pas - tures fresh and green, The

na. Est i - bi pas - cu - a,  
 sure, In pas - tures fresh and green,

na. Est i - bi pas - cu - a,  
 sure, In pas - tures fresh and green,

*mf* *cres.*

ti - bus af - flu - a, prae - - sti - ta sanc - - tis,  
 white - robed saints are seen, For . . ev - er rest - - - ing,

ti - bus af - flu - a, prae - - sti - ta sanc - - tis,  
 white - robed saints are seen, For . . ev - er rest - - - ing,

*cres.*

mi - ti - bus af - flu - a, prae - - sti - ta sanc - - tis,  
 The white-robed saints are seen, For . . ev - er rest - - - ing,

*cres.*

mi - ti - bus af - flu - a, prae - - sti - ta sanc - - tis,  
 The white-robed saints are seen, For . . ev - er rest - - - ing,

**f 1st Choir.**

prae - - sti - ta sanc - - tis. Stant Sy - on  
for ev - er rest - - ing. There stand those

prae - - sti - ta sanc - - tis. Stant Sy - on  
for ev - er rest - - ing. There stand those

prae - - sti - ta sanc - - tis. Stant Sy - on  
for ev - er rest - - ing. There stand those

prae - - sti - ta sanc - - tis. Stant Sy - on  
for ev - er rest - - ing. There stand those

**2nd Choir.**

prae - - sti - ta sanc - tis. Stant Sy - on a - tri - a,  
for . . . ev - er rest - ing. There stand those halls . . on high,

prae - - sti - ta sanc - tis. Stant Sy - on a - tri - a,  
for ev - er rest - ing. There stand those halls on high,

prae - - sti - ta sanc - tis. Stant Sy - on a - tri - a,  
for . . . ev - er rest - ing. There stand those halls . . on high,

prae - - sti - ta sanc - tis. Stant Sy - on a - tri - a,  
for ev - er rest - ing. There stand those halls on high,

*cres.*

a - tri - a,                      con - ju - bi - lan - ti - a,  
halls on high,                      There sound the songs of joy,

*cres.*

a - tri - a,                      con - ju - bi - lan - ti - a,  
halls on high,                      There sound the songs of joy,

*cres.*

a - tri - a,                      con - ju - bi - lan - ti - a,  
halls on high,                      There sound the songs of joy,

*cres.*

a - tri - a,                      con - ju - bi - lan - ti - a,  
halls on high,                      There sound the songs of joy,

*cres.*

con - ju - bi - lan - ti - a,                      stant Sy - on a - tri - a,  
There sound the songs of joy,                      There stand those halls on high,

*cres.*

con - ju - bi - lan - ti - a,                      stant Sy - on a - tri - a,  
There sound the songs of joy,                      There stand those halls on high,

*cres.*

con - ju - bi - lan - ti - a,                      stant Sy - on a - tri - a,  
There sound the songs of joy,                      There stand those halls on high,

*cres.*

con - ju - bi - lan - ti - a,                      stant Sy - on a - tri - a,  
There sound the songs of joy,                      There stand those halls on high,

*cres.*



con - ju - bi - lan - ti - a, stant, mar - ty - re ple - na.  
 there sound the songs of joy, there, In no - blest mea - sure.

con - ju - bi - lan - ti - a, stant, mar - ty - re ple - na.  
 there sound the songs of joy, there, In no - blest mea - sure.

con - ju - bi - lan - ti - a, stant, mar - ty - re ple - na.  
 there sound the songs of joy, there, In no - blest mea - sure.

con - ju - bi - lan - ti - a, stant, mar - ty - re ple - na.  
 there sound the songs of joy, there, In no - blest mea - sure.

stant, mar - ty - re ple - na.  
 there, In no - blest mea - sure.

stant, mar - ty - re ple - na.  
 there, In no - blest mea - sure.

stant, mar - ty - re ple - na.  
 there, In no - blest mea - sure.

stant, mar - ty - re ple - na.  
 there, In no - blest mea - sure.

## 1st &amp; 2nd Choirs.

*Maestoso.*

Re - gis i - bi thro - nus,  
The King's throne is near . . . them,

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stands those halls on high, There sound the songs of joy, In no - blest mea - sure,

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,

Re - gis i - bi thro - nus,  
King - ly throne is near them,

*Maestoso.*

ag - mi - nis et so - nus,  
Joy - ful shouts we hear . . . them,

stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,

stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,

ag - mi - nis et so - nus,  
Joy - ful shouts we hear them,

ag - mi - nis et so - nus est e - pu -  
 joy - ful shouts we hear them, Of ma - ny

stant . . . . . Sy - on a - tri - a Sy-on a - tri - a, Sy-on  
 There . . . . . stand . . . those halls on high, stand those halls on high, stand those

stant . . . . . Sy . . . - on a . . . . .  
 There . . . . . stand . . . those halls . . . . .

ag - mi - nis et so - nus . . est . . e - pu -  
 joy - ful, shouts we hear them, . . Of . . ma - ny

- lan - - - - tis, Re - - - - gis i - bi  
 feast - - - - ing, The King's throne is

a - tri - a, Sy - on a - tri - a, stant Sy - on a - tri - a, con - ju - bi -  
 halls on high, stand those halls on high, there stand those halls on high, There sound the

. . . . . tri - a, stant Sy - on a - tri - a, con - ju - bi -  
 . . . . . on high, there stand those halls on high, There sound the

- lan - - - - tis, Re - - - - gis i - bi  
 feast - - - - ing, The . . . . King's throne is

thro - - nus, ag - - - mi - nis et  
 near . . . them, Joy - - - - ful shouts we

- lan - ti - a, mar - ty - re ple - na, Stant Sy - on a - tri - a con - ju - bi -  
 songs of joy, In no - blest mea - sure, There stand those halls on high There sound the

- lan - ti - a, mar - ty - re ple - na, . . . con - ju - bi -  
 songs of joy, In . . . no - blest mea - sure, . . . There sound the

thro - - - - nus, . . . ag - - - - mi - nis et  
 near . . . . . them, . . . Joy - - - - - ful shouts we

so - nus est e - pu - lan - tis, est e - pu - lan - tis, est . . .  
 hear . . . them, Of ma - ny feast - ing, of ma - ny feast - ing, of . . .

- lan - ti - a, so - nus, . . . est e - pu - lan - tis, est . . .  
 songs of joy, hear shouts, . . . Of ma - ny feast - ing, of . . .

- lan - ti - a, so - nus, est . . . e - pu - lan - tis, est . . . e - pu - lan - tis, est . . .  
 songs of joy, hear shouts, Of . . . ma - ny feast - ing, of . . . ma - ny feast - ing, of . . .

so - - - - nus est e - pu - lan - tis, est . . .  
 hear, . . . . . shouts, Of ma - ny feast - ing, of . . .

Faster.

e - pu - lan - - - tis.  
ma - ny feast - - - ing.

e - pu - lan - - - tis.  
ma - ny feast - - - ing.

e - pu - lan - - - tis.  
ma - ny feast - - - ing.

e - pu - lan - - - tis.  
ma - ny feast - - - ing.

*sfz* *f*

Faster.

1st Choir.

Re - - - gis . . . est i - bi  
The king - - - ly throne is

Re - - - gis . . . est i - bi  
The king - - - ly throne is

Re - - - gis . . . est i - bi  
The king - - - ly throne is

Re - - - gis . . . est i - bi  
The king - - - ly throne is

2nd Choir.

Re - gis est i - bi  
The king - ly throne is

Re - gis est i - bi  
The king - ly throne is

Re - gis est i - bi  
The king - ly throne is

Re - gis est i - bi  
The king - ly throne is

thro - nus, near them, ag - mi - nis et  
Joy - ful shouts we

thro - nus, near them, ag - mi - nis et  
Joy - ful shouts we

thro - nus, near them, ag - mi - nis et  
Joy - ful shouts we

thro - nus, near them, ag - mi - nis et  
Joy - ful shouts we

thro - nus, near them, ag - mi - nis et  
Joy - ful shouts we

thro - nus, near them, ag - mi - nis et  
Joy - ful shouts we

thro - nus, near them, ag - mi - nis et  
Joy - ful shouts we

thro - nus, near them, ag - mi - nis et  
Joy - ful shouts we

*f* *v*

so - nus, hear them, ag - mi - nis . . . et joy - ful shouts . . . we

so - nus, hear them, ag - mi - nis . . . et joy - ful shouts . . . we

so - nus, hear them, ag - mi - nis . . . et joy - ful shouts . . . we

so - nus, hear them, ag - mi - nis . . . et joy - ful shouts . . . we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

*p* *f* >

so . . . . . nus, et so - nus,  
 hear . . . . . them, we hear them,

so . . . . . nus, et so - nus,  
 hear . . . . . them, we hear them,

so . . . . . nus, et so - nus,  
 hear . . . . . them, we hear them,

so . . . . . nus, et so - nus, . . . et  
 hear . . . . . them, we hear them, . . . we

so . . . . . nus, et so - nus,  
 hear . . . . . them, we hear them,

so . . . . . nus, et so - nus,  
 hear . . . . . them, we hear them,

so . . . . . nus, et so - nus, . . . et  
 hear . . . . . them, we hear them, . . . we

*f*



et so - nus, et so - nus, . . .  
we hear them, we hear them, . . .

et so - nus, et so - nus, . . .  
we hear them, we hear them, . . .

et so - nus, et so - nus, . . .  
we hear them, we hear them, . . .

*cres.*

so - nus, . . . et so - nus, est e - pu - lan -  
hear them, . . . we hear them, Of ma - ny feast -

et so - nus, et so - nus, . . .  
we hear them, we hear them, . . .

et so - nus, et so - nus, . . .  
we hear them, we hear them, . . .

et so - nus, et so - nus, . . .  
we hear them, we hear them, . . .

*cres.*

so - nus, . . . et so - nus, est e - pu - lan -  
hear them, . . . we hear them, Of ma - ny feast -

et so - nus, et so - nus, . . .  
we hear them, we hear them, . . .

et so - nus, et so - nus, . . .  
we hear them, we hear them, . . .

*cres.*



et so - nus, . . . et so - - - nus . . . est  
we hear them, . . . we hear . . . them, . . . Of



et so - nus, so - - - nus est . . . e -  
we hear them, hear . . . them, Of . . . ma -



et so - nus, so - nus est . . . e - pu - lan - -  
we hear them, hear them, Of . . . ma - ny feast -



- tis, est e - pu - lan - tis, so - nus est  
- ing, Of ma - ny feast - ing, Joy - ful shouts,



et so - nus, et so - - - nus, et so - -  
we hear them, we hear . . . them, we hear . . .



et so - nus, so - - - nus, . . . so - - - nus  
we hear them, hear . . . them, . . . hear . . . shouts



et so - nus, so - nus, . . . so - nus, . . . so -  
we hear them, hear them, . . . hear . . . them, . . . hear



- - tis, est e - pu - lan - tis, so - nus est  
- - ing, of ma - ny feast - ing, hear shouts Of



e - - - pu - lan - tis. Stant Sy - on a - tri - a con - - ju - bi -  
 ma - - - ny feast - ing. There stand those halls on high, There sound the

- - - pu - lan - - - tis. Stant Sy - on a - tri - a, con - ju - bi -  
 - - - ny feast - - - ing. There stand those halls on high, There sound the

- tis, e - pu - lan - tis. Stant Sy - on  
 - ing, ma - ny feast - ing. There stand those

e - pu - lan - - - tis.  
 ma - ny feast - - - ing.

- - - nus est e - pu - lan - tis. Stant Sy - on a - tri - a, con - ju - bi -  
 . . . shouts of ma - ny feast - ing. There stand those halls on high, There sound the

est . . . . e - pu - lan - tis. Stant Sy - on a - tri - a,  
 Of . . . . ma - ny feast - ing. There stand those halls on high,

- nus . . est e - pu - lan - tis.  
 shouts Of ma - ny feast - ing.

e - pu - lan - - - tis.  
 ma - ny feast - - - ing.

*sempre ff*

lan - - - ti - a, . . . mar . . .  
songs . . . of joy, . . . In . . .

lan - - ti - a, con - ju - bi - lan - ti - a, mar - -  
songs . . of joy, There . . sound the songs of joy, In . .

a - tri - a, con - ju - bi - lan - ti - a, Stant, . . . stant . . Sy - -  
halls on high, There sound the songs of joy, There, . . . there . . stand . .

*ff*

Stant Sy - on a - tri - a, con - ju - bi - lan - -  
There stand those halls on high, There sound the songs . .

lan - - - ti - a, . . . con - ju - bi - lan - ti - a, mar - -  
songs . . . of joy, . . . There sound the songs of joy, In . .

con - ju - bi - lan - ti - a, mar - ty - re ple - - - - na, . .  
There sound the songs of joy, In no - blest mea - - - - sure, . .

*f*

Stant Sy - on a - - - tri - a, Stant, . . stant . . Sy - on a - tri - a,  
There stand those halls . . on high, There . . stand, . . stand those halls on high,

*f*

Stant Sy - on a - tri - a, mar - ty - re ple - - - - na, . .  
There stand those halls on high, In no - blest mea - - - - sure, . .

- ty - re ple - - - na, mar - - - ty -  
 no - blest mea - - - sure, in . . . no -

- - ty - re ple - - - na, mar - - - ty - re, mar - - - ty -  
 . . . no - blest mea - - - sure, in . . . no - blest, in . . . no -

- on a - tri - a, con - - ju - bi - lan - ti - a, mar - ty - re ple -  
 those halls . . . on high. There sound the songs of joy, In no - blest mea -

- - ti - a, mar - - - ty - re ple - - - na, mar - - - ty -  
 . . . of joy, In . . . no - blest mea - - - sure, in . . . no -

. . . ty - re ple - - - na, mar -  
 . . . no - blest mea - - - sure, in

. . . mar - - - ty - re ple - na, mar -  
 . . . in . . . no - blest mea - sure, in

con - - ju - - bi - lan - ti - a, mar - ty - re ple - na, mar -  
 There sound . . . the songs of joy, In no - blest mea - sure, in

. . . mar - - - ty - - re ple - na, mar  
 . . . in . . . no - - blest mea - sure, in

re ple - - - - - na. Re - - gis i - bi  
blest mea - - - - - sure. King - - ly throne is

re ple - - - - - na. Re - - gis i - bi  
blest mea - - - - - sure. King - - ly throne is

na, ple - - - - - na. Re - - gis i - bi  
sure, mea - - - - - sure. King - - ly throne is

re ple - - - - - na. Re - - gis i - bi  
blest mea - - - - - sure. King - - ly throne is

ty - re ple - - - - - na. Re - - gis i - bi  
no-blest mea - - - - - sure. King - - ly throne is

ty - re ple - - - - - na. Re - - gis i - bi  
no-blest mea - - - - - sure. King - - ly throne is

ty - re ple - - - - - na. Re - - gis i - bi  
no-blest mea - - - - - sure. King - - ly throne is

ty - re ple - - - - - na. Re - - gis i - bi  
no-blest mea - - - - - sure. King - - ly throne is

1st & 2nd Choirs.

thro - nus, . . . ag - - mi-nis et so - nus . . . est e - pu -  
near them, . . . Joy - - ful shouts, we hear . . them, . . Of many

thro - nus, . . . ag - - mi-nis et so - nus . . . est e - pu -  
near them, . . . Joy - - ful shouts, we hear . . them, . . Of many

thro - nus, . . . ag - - mi-nis et so - nus . . . est e - pu -  
near them, . . . Joy - - ful shouts, we hear . . them, . . Of many

thro - nus, . . . ag - - mi-nis et so - nus . . . est e - pu -  
near them, . . . Joy - - ful shouts, we hear . . them, . . Of many

- lan - tis, . . . . . est e - pu - lan - tis, . . . . . et  
feast - ing, . . . . . of ma - ny feast - ing, . . . . . we

- lan - tis, . . . . . est e - pu - lan - tis, . . . . . et  
feast - ing, . . . . . of ma - ny feast - ing, . . . . . we

- lan - tis, . . . . . est e - pu - lan - tis, . . . . . et  
feast - ing, . . . . . of ma - ny feast - ing, . . . . . we

- lan - tis, . . . . . est e - pu - lan - tis, . . . . . et  
feast - ing, . . . . . of ma - ny feast - ing, . . . . . we

so - nus e - pu - lan - - - - - tis.  
hear the sound of feast - - - - - ing.

so - nus . . . e - pu - lan - - - - - tis.  
hear the . . . sound of feast - - - - - ing.

so - nus e - pu - lan - - - - - tis.  
hear the sound of feast - - - - - ing.

8va.....

8va.....



## No. 9.

## Solo (ALTO).—"GENS DUCE SPLENDIDA."

PIANO.

The first system of piano accompaniment features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The right hand plays a series of chords with triplets, while the left hand plays a steady eighth-note accompaniment. The word "marcato." is written above the right hand.

The second system continues the piano accompaniment. The right hand features more complex chordal textures with triplets, and the left hand maintains its accompaniment. A fortissimo (*ff*) dynamic marking is present.

The third system shows the piano accompaniment with various dynamics: mezzo-forte (*mf*), piano (*p*), and fortissimo (*ff*). The right hand has melodic lines with triplets, and the left hand has a consistent accompaniment.

The fourth system continues the piano accompaniment, featuring a piano (*p*) dynamic marking. The right hand has melodic lines with triplets, and the left hand has a consistent accompaniment.

Gens du-ce splen-di-da, . . .  
Peo-ple vic-to-ri-ous, . . .

The fifth system shows the vocal line with lyrics and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with a key signature of two flats and a 3/4 time signature. A fortissimo (*f*) dynamic marking is present.

con - ci - o can-di - da, . . . ves - ti - bus  
 In rai-ment glo-ri - ous . . . They stand for

al - bis, . . . ves - ti - bus al - bis, . . . Sunt si - ne  
 ev - er, . . . they stand for ev - er, . . . God wipes a -

fle - - ti - bus in Sy - on ae - - di - bus, in Sy - on . . .  
 - way their tears, Giv - ing, through end - - less years, giv - ing, through

ae - di - bus, ae - - di - bus al - mis;  
 end - less years, Peace . . . like a riv - er.

*Allegro.*

*p*

Sunt si - ne cri - mi - ne, sunt si - ne tur - bi - ne, sunt si - ne  
*Earth's* tur - moils end - ed are, Strife and re - proach, and war, No more an -

*Allegro.*

*p*  
*molto legato.*

li - te In Sy - on .. ae - di - bus  
 - noy - ing, Chil - dren . . . of .. bless - ed - ness,

*cres.*

e - di - ti - o - ri - bus, . . . in  
 Their he - rit - age of peace, . . . Chil . . .

*f*

Sy - on ae - di - bus, . . . sunt Is - ra - el  
 - dren of bless - ed - ness, . . . Are free . . . ly en -

*f*

*p*

i - tae, . . . Sunt si - ne cri - mi - ne, sunt si - ne  
 joy - ing, . . . *Earth's* tur - moils end - ed are, Strife, and re -

*p*  
*molto legato.*

tur - bi - ne, sunt si - ne li - te, sunt si - ne  
 - proach, and war, No more an - noy - ing, Strife, and re -

tur - bi - ne, sunt si - ne li - te,  
 - proach, and war, No more an - noy - ing,

*dim.*  
 sunt si - ne cri - mi - ne, si - ne li - te, si - ne  
 Earth's tur - moils end - ed are, No an - noy - ing, no an -

li - te.  
 - noy - ing.

*Tempo lmo.*

Gens du - ce splen - di - da,  
Peo - ple vic - to - ri - ous,

con - ci - o can - di - da, . .  
In rai - ment glo - ri - ous, . .

Sunt si - ne fle - ti - bus . . in Sy - on ae - di - bus,  
God wipes a - way their tears, . . Giv - ing, through end - less years,

ae - di - bus al - - mis,      Sunt si - ne  
Peace . . like a riv - - er,      Earth's tur - moils

eri - mi - ne, sunt . . si - ne tur - bi - ne, sunt si - ne  
 end - ed are, Strife, and re - proach, and war, No more an -

li - te, si - ne li - te. Gens  
 - noy - ing, no an - noy - ing. O

*cres.* du - ce splen di - da,  
 peo - ple glo ri - ous,  
*ff*

splen di - da.  
 glo ri - ous.

## No. 10.

## CHORUS A CAPELLA.—"URBS SYON UNICA."

ALTO.  
*Con moto moderato.*

VOICE.



Urbs Sy - on u - ni - ca, man - si - o mys - ti - ca, con - di - ta  
Ci - ty of high re - nown, Home of the saints a - lone, Built in the


PIANO.  
*Con moto moderato.*  
*p*

SOPRANO.



Urbs Sy - on u - ni - ca, man - si - o mys - ti - ca, con - di - ta coe - -  
Ci - ty of high re - nown, Home . . of the saints a - lone, Built in the hea - -

coe - lo, . . man - si - o con - di - ta coe - lo, con - di - ta coe - lo, . .  
hea - ven, . Home . . of saints, Built in the hea - ven, built in the hea - ven,



- lo, man - si - o mys - ti - ca, con - di - ta coe - lo, con - di - ta  
- ven, Home of the saints a - bove, Built in the hea - ven, built in the

. . urbs Sy - on mys - ti - ca, . . man - si - o, man - si - o  
. . Ci - ty of high . . re - nown, . . Home of the saints, . . of the

TENOR.

BASS.

Urbs Sy - on u - ni - ca, man - si - o mys - ti - ca, con - di - ta  
Ci - ty of high re - nown, Home of the saints a - lone, Built in the

\* To be used only for rehearsal.

coe - lo, . . . urbs Sy - on u - ni - ca, con - di - ta, . . . con - di - ta  
 hea - ven, . . . Ci - ty of high re - nown, Built in the . . . hea - ven, in

mys - ti - ca,  
 saints a - lone,

Urbs Sy - on u - ni - ca, Man - si - o mys - ti - ca, Con - di - ta coe -  
 Ci - ty of high re - nown, Home of the saints a - lone, Built in the hea -

coe - lo, . . . man - si - o con - di - ta coe - lo, con - di - ta coe - lo,  
 hea - ven, . . . Ci - ty build - ed in the hea - ven, built in the hea - ven,

*cres.*

coe - lo, urbs Sy - on u - ni - ca, man - si - o  
 hea - ven, Ci - ty of high re - nown, Home of the

*cres.*

urbs Sy - on u - ni - ca, man - si - o,  
 Ci - ty of high re - nown, Home of the

*cres.*

lo, urbs Sy - on  
 ven, Ci - ty of

*cres.*

con - di - ta coe - lo, urbs Sy - on u - ni - ca,  
 built in the hea - ven, Ci - ty of high re - nown,

*cres.*



mys - ti - ca, . . . con - di - ta coe - lo, . . . Nunc ti - bi  
 saints . . . a - lone, . . . Built in the hea - ven, . . . Now will I

man - si - o mys - ti - ca, con - di - ta coe - lo, . . .  
 saints, home . . . of saints a - lone, Built in the hea - ven, . . .

u - ni - ca, . . . man - si - o con - di - ta coe - lo, . . .  
 high re - nown, Home of the saints, Built in hea - ven, . . .

man - si - o con - di - ta coe - lo, . . .  
 Home of the saints, Built in hea - ven, . . .

gau - de - o, . . . nunc mi - hi lu - ge - o, nunc ti - bi  
 sing thy praise, . . . A - dore the match - less grace, Now will I

Nunc ti - bi  
 Now will I

Nunc ti - bi  
 Now will I

Nunc ti - bi gau - de - o, . . . nunc mi - hi . . . lu - ge - o, ti - bi  
 Now will I sing thy praise, . . . A - dore the match - less grace, I will

*espress.*

gau - de - o, . . . nunc mi - hi lu - ge - o, . . . tris - tor an - he - . . .  
 sing thy praise, . . . A - dore the match - less grace, . . . To mor - tals giv - . . .

*espress.*

gau - de - o, . . . nunc mi - hi lu - ge - o, . . . tris - tor an - he - lo, . . .  
 sing thy praise, . . . A - dore the match - less grace, . . . To mor - tals giv - en, . . .

*espress.*

gau - de - o, . . . nunc mi - hi lu - ge - o, . . . tris - tor an - he - . . .  
 sing thy praise, . . . A - dore the match - less grace, . . . To mor - tals giv - . . .

*espress.*

gau - de - o, . . . nunc mi - hi lu - ge - o, . . . tris - tor . . .  
 sing thy praise, . . . A - dore the match - less grace, . . . To mor - . . .

*cres.*

- lo, an - he - lo, . . . Nunc ti - bi gau - de - o, nunc  
 - en, to mor - tals, . . . Now will I sing thy praise, A -  
*cres.*

. . . tris - tor an - he - lo, . . . Nunc ti - bi gau - de - o,  
 . . . to . . . mor - tals giv - en, . . . Now will I sing . . . thy praise,  
*cres.*

- lo, an - he - lo, . . . Nunc ti - bi gau - de - o,  
 - en, to mor - tals, . . . Now will I sing . . . thy praise  
*cres.*

. . . an - he - lo, Nunc ti - bi gau - de - o, . . .  
 . . . tals giv - en, Now will I sing thy praise,

*cres.*

mi - hi lu - ge - o, . . . nunc mi - hi . . . lu - ge -  
 - dore the match - less grace, . . . a - dore . . . the . . . match - less

nunc mi - hi lu - ge - o, nunc mi - hi lu - ge - o, tris -  
 A - dore the match - less grace, a - dore the match - less . . . grace, To . . .

nunc . . . mi - hi lu - ge - o, nunc mi - hi lu - ge - o,  
 praise . . . all the match - less grace, a - dore the match - less grace,

nunc mi - hi lu - ge - o, nunc . . . mi - hi  
 A - dore . . . the match - less grace, match - less, the

*dim.* o, tris - tor an - he - lo : *p*  
 grace, To . . . mor - tals giv - en,

*dim.* . . . tor, tris - tor an - he - lo, . . . tris - tor an - he - lo : *p*  
 mor - tals, mor - tals giv - en, . . . to mortals giv - en,

*dim.* tris - tor, . . . tris - tor an - he - lo, tris - tor an - he - lo : *p*  
 To mor - tals, mor - tals giv - en, to mortals giv - en,

*dim.* lu - ge - o, tris - tor an - he - lo : *p*  
 match - less grace, To mor - tals giv - en,

*mf*

Urbs Sy - on u - ni - ca,      urbs      Sy - on,      . .      man -  
 Ci - ty of high re - noun,      Blest      Ci - ty,      . .      Home

*mf*

Urbs Sy - on u - ni - ca,      urbs      Sy - on, man -  
 Ci - ty of high re - noun,      Blest      Ci - ty, Home

*mf*

Urbs      Sy - on u - ni - ca,      urbs,  
 Ci - ty of high re - noun,      Blest

*mf*

Urbs Sy - on u - ni - ca, . . .  
 Ci - ty of high re - noun, . . .

*mf*

. . si - o mys - ti - ca, Con - di - ta coe - lo,  
 . . of the saints a - lone, Built in the hea - ven,      *crea.*

*f*

si - o mys - ti - ca, man - si - o mys - ti - ca, man - si - o mys - ti -  
 of the saints a - lone, home of the saints a - lone, home . . of the saints a -

*mf*      *crea.*

man - si - o mys - ti - ca, Urbs Sy - on,      urbs Sy - on,  
 home . . of the saints a - lone, Blest Ci - ty,      blest Ci - ty,

*crea.*

. . . . . con - di - ta . . .  
 . . . . . Built in the . . .

*crea.*

man - si - o mys - ti - ca, Urbs Sy - on  
 Home . . . of the saints . . . a - lone, Ci - ty of

- ca, con - di - ta coe - lo, con - di - ta coe - lo, urbs Sy - on  
 - lone, Built in the hea - ven, built . . . in the hea - ven, Ci - ty of

urbs Sy - on, urbs Sy - on, man - si - o mys - ti - ca,  
 blest Ci - ty, blest Ci - ty, Home of the saints a - lone,

coe - lo, urbs Sy - on u - ni - ca, urbs, . . .  
 hea - ven, Ci - ty of high re - nown, Blest, . . .

*f* *ff*

*pp subito.* *sempre pp*  
 u - ni - ca, man - si - o mys - ti - ca, urbs  
 high re - nown, Home . . . of the saints a - lone, Ci -

*pp subito.* *f*  
 u - ni - ca, man - si - o mys - ti - ca, . . . urbs  
 high re - nown, Home . . . of the saints a - lone, . . . Ci -

*pp subito.* *sempre pp*  
 urbs Sy - on u - ni - ca, . . . urbs Sy - on, Sy - on  
 Ci - ty of high re - nown, . . . Ci - ty of high, of

*pp subito.* *f*  
 urbs, . . . urbs Sy - on u - ni - ca, man -  
 blest . . . Ci - ty of high re - nown, Home

*pp*  
*pp subito.* *pp* *f*

*cres.*

Sy - on u - ni - ca, man - si - o mys - ti - ca, con - di - ta coe -  
 - ty of high re - nown, Home . . of the saints a - lone, Built in the hea -

u - ni - ca, man - si - o mys - ti - ca, . . . mys - ti - ca, con - di - ta  
 high re - nown, Home of the saints a - lone, . . . saints a - lone, Built in the

*cres.*

- si - o mys - ti - ca, con - di - ta coe - lo, man - si - o mys - ti -  
 . . of the saints a - lone, Built in the hea - ven, Home . . of the saints a -

*pp*

*ff*

urbs Sy - on . . u - ni - ca, urbs Sy - on u - ni - ca, man -  
 Ci - ty . . of . . high . . re - nown, Ci - ty of high renown, Home

*ff*

- lo, urbs Sy - on . . con - di - ta coe - lo, urbs . . .  
 - ven, Ci - ty . . high, Built in the hea - ven, Blest . . .

coe - lo, coe - lo, . . urbs . . . Sy - on . .  
 hea - ven, hea - ven, . . Blest . . . Ci - ty, . .

- ca, con - di - ta coe . . . lo,  
 - lone, Built in the hea . . . ven, . . .

*ff*

*dim.*

si - o mys - ti - ca, con - di - ta coe - lo, Nunc ti - bi gau - de - o, nunc  
 of the saints a - lone, Built in the hea - ven, Now will I sing thy praise, A -

*dim.*

Sy - on .. un - i - ca, u - ni - ca, nunc .. mi -  
 Ci - ty, .. high .. re - noun, high re - noun, A .. dore

*dim.*

u - ni - ca, con - di - ta coe - lo, nunc .. mi - hi  
 high renown, Built .. in the hea - ven, A .. dore the

*dim.*

urbs .. Sy - on .. u - ni - ca, u - ni - ca, ..  
 Blest .. Ci - ty, .. high .. re - noun, high .. re - noun, ..

*dim.*

*p*

*f dim.*

mi - hi lu - ge - o, lu - ge - o, .. tris - tor an - he - lo, ..  
 dore the match - less grace, match - less grace, .. To mor - tals giv - en, ..

*f dim.*

hi lu - ge - o, lu - ge - o, .. tris - tor an - he - lo,  
 the match - less grace, match - less grace, .. To mor - tals giv - en,

*f dim.*

lu - ge - o, lu - ge - o, lu - ge - o, .. tris - tor, tris - tor an -  
 match - less grace, match - less grace, match - less grace, .. giv - en, To mor - tals

*f dim.*

.. Nunc mi - hi lu - ge - o, tris - tor,  
 .. A - dore the match - less grace, giv - en,

tris - tor an - he - lo,  
 to mor - tals giv - en,

tris - tor an - he - lo,  
 to mor - tals giv - en,

he - lo, . . . . tris - tor an - he - lo, nunc ti - bi gau - de - o,  
 giv - en, . . . . to . . . mor - tals giv - en, Now will I sing Thy praise,

tris - tor . . . . an - he - - lo, nunc ti - bi gau - de - o,  
 to mor - - tals giv - - en, Now will I sing Thy praise,

nunc mi - hi lu - ge - o, tris - tor an - he - lo:  
 A - dore the match - less grace, To mor - tals giv - en,

nunc mi - hi lu - ge - o, tris - tor an - he - lo:  
 A - dore the match - less grace, To mor - tals giv - en,

nunc mi - hi lu - ge - o, tris - tor an - he - lo, tris - tor an - he - lo:  
 A - dore the match - less grace, To mor - tals giv - en, to mor - tals giv - en,

nunc mi - hi lu - ge - o, tris - tor an - he - lo, tris - tor an - he - lo:  
 A - dore the match - less grace, To mor - tals giv - en, to mor - tals giv - en,



Urbs Sy - on, urbs Sy - on u - - ni - ca,  
Ci - ty, blest Ci - ty of high . . re - noun,

Urbs . . Sy - on . . u - - ni - ca,  
Ci - - ty . . of . . high . . re - noun,

Urbs . . Sy - on . . u - - ni - ca,  
Ci - ty . . of . . high . . re - noun,

Urbs . . Sy - on, . . urbs Sy - on u - - ni - ca,  
Ci - - ty of . . high, of . . high . . re - noun,

*Largamente.*  
*f dim.*

Urbs Sy - on u - ni - ca, con - di - ta, con - di - ta coe - lo.  
Ci - ty of high re - noun, Built in the heaven, in the hea - ven.

*f dim.*

Urbs Sy - on u - ni - ca, con - di - ta coe - - - lo.  
Ci - ty of high re - noun, Built in the hea - - - ven.

*f dim.*

Urbs Sy - on u - ni - ca, con - di - ta coe - - - lo.  
Ci - ty of high re - noun, Built in the hea - - - ven.

*f dim.*

Urbs Sy - on u - ni - ca, con - di - ta coe - - - lo.  
Ci - ty of high re - noun, Built in the hea - - - ven.

*Largamente.*  
*f dim.*

No. 11.

QUARTET AND CHORUS.—“URBS SYON INCLYTA.”

*Maestoso.*

PIANO.

*ff*

*8va*

*Poco più mosso.*

*p*

*8va*

**CHORUS. SOPRANO.**  
*mf*

Urbs Sy-on in-cly-ta, tur-ris et e-di-ta. lit-  
Thou ci-ty great and high, Tow'r-ing be-yond the sky, Storms

- to-re.. tu-to, Te pe-to, te.. co-lo, te  
. . . reach thee nev-er, I seek thee, I.. love thee, long

fla - gro, te .. vo - lo, te vo - lo can - to, sa - lu - to, ..  
 for thee, I .. sing thee, I sing thee, I .. hail thee ev - er. . .  
 CHORUS. ALTO.  
*mf*  
 Urbs Sy - on  
 Thou ci - ty

urbs Sy - on in - cly - ta, tur - ris .. et .. e - di - ta, e -  
 Thou ci - ty great and high, Tow'r - ing .. be - yond the sky, tow -  
 in - cly - ta, Tur - ris et e - di - ta, Lit - to - re  
 great and high, Tow'r - ing be - yond the sky, Storms .. reach thee

- - - di - ta, Te pe - to, . . . te co - lo, te fla - gro, ..  
 - - - er - ing, I seek thee, . . . I love thee, long for thee, ..  
 tu - to, Te pe - to, te .. co - lo, Te fla - gro, te ..  
 nev - er, I seek thee, I .. love thee, long for thee, I ..

te vo - lo, can - to, sa - lu - - to, urbs  
I sing thee, sing thee, I hail . . . thee. Thou . . .

vo - lo, te vo - lo, Can - to, sa - lu - to, . . . urbs Sy - on..  
sing thee, I sing thee, I . . . hail thee.. ev - er. . . Thou ci - ty..

CHORUS. TENOR.  
*mf*  
Urbs Sy-on in-cly-ta,  
Thou ci-ty great and high,

Sy - - on.. in - cly - ta, . . . tur-ris et.. e - di - ta,  
ci - - ty.. great and high, . . . Tow'r-ing be - yond the sky,

in - clyta, tur-ris.. et.. e - di - ta, e - di - ta, . .  
great and high, Tow'ring.. be - yond the sky, tow-er-ing, . .

Tur - ris et.. e - di - ta, Lit - - to - re.. tu - to, Te  
Tow'r - ing be - yond the sky, Storms . . reach thee nev - er, I

te . . pe - to, te . . co - lo, . . te..  
I . . seek thee, I . . love thee, long

te pe - to, . . te co - lo, te fla - gro, . . te vo - lo, . .  
I seek thee, . . I love thee, long for . . thee, . . I seek thee,

pe - to, te . . co - lo, Te fla - gro, te . . vo - le, te vo - lo,  
seek thee, I . . love thee, long for thee, I . . sing thee, I sing thee,

fla - gro, urbs Sy - on .. in - cly - ta, tur - ris .. et ..  
 for thee, Thou ci - ty .. great and high, Tow'r - ing .. be -

can - to, can - - to, sa - lu - - to, urbs Sy - on  
 sing . . thee, I hail thee ev - - er, Thou ci - ty

can - to, sa - lu - to, . . urbs Sy - on .. in - cly - ta,  
 I . . hail thee ev - er, . . Thou ci - ty .. great and high,

CHORUS. BASS. *marcato*

Urbs Sy - on in - cly - ta, Tur - - ris et  
 Thou ci - ty great and high, Tow'r - - ing be -

*f marcato.*

*cres. poco a poco.*

e - di - ta, lit - - to - re, .. lit - - to - re tu - to, Te . .  
 - yond the sky, Storms . . reach thee, storms reach thee nev - er, I . . .

*cres. poco a poco.*

in - cly - ta, lit - to - re, lit - to - re .. tu - to, Te pe - to,  
 great and high, Storms reach thee, they reach thee nev - er, I seek thee,

*cres. poco a poco.*

tur - ris .. et .. e - di - ta, . . lit - to - re tu - to, Te pe - to, . .  
 Tow'r - ing .. be - yond the sky, . . Storms reach thee nev - er, I seek thee, . .

*cres. poco a poco.*

e - di - ta, Lit - to - re .. tu - to, Te pe - to, te ..  
 - yond the sky, Storms reach thee .. nev - er, I seek thee, I ..

*cres. poco a poco.*

pe - to, te co - lo, te fla - gro, te pe - to, . .  
 seek thee, I love thee, long for thee, I seek thee, . .

te co - lo, te fla - gro, te vo - lo, can - to, sa -  
 I love thee, long for thee, I sing thee, I hail thee

. . te co - lo, te fla - gro, . . te vo - lo, can - to, sa - lu -  
 . . I love thee, long for thee, . . I sing thee, I hail thee ev -

co - lo, Te fla - gro, te vo - lo, te can - to, te sa -  
 love thee, long for thee, I sing thee, I sing thee, hail thee

. . te co - lo, . . te fla - gro, can - to, Urbs Sy - on  
 . . I love thee, . . long for thee, sing thee, Thou ci - ty

- lu - - to, can - to, sa - lu - to, . . .  
 ev - er, I hail thee ev - er, . . .

- - to, can - to, sa - lu - - to,  
 - - er, I . . . hail thee ev - - er,

- lu - to, te can - to, te sa - lu - to, urbs,  
 ev - er, I hail thee, hail thee ev - er, Hail,

in - cly - ta,          urbs          Sy - on in - cly - ta,          urbs Sy - on  
 great and high,          thou          ci - ty great and high,          thou ci - ty

*ff*

urbs          Sy - on, urbs Sy - on  
 Thou          ci - ty, thou ci - ty

*ff*

urbs          Sy - on in - cly - ta,          urbs Sy - on  
 Thou          ci - ty great and high,          thou ci - ty

*ff*

urbs          Sy - on in - cly - ta,          urbs          Sy - on, urbs Sy - on  
 thou          ci - ty great and high,          thou          ci - ty, thou ci - ty

Solo.

in - cly - ta. . .          Nec me - ri - tis  
 great and high. . .          Though I am un

in - cly - ta. . .

in - cly - ta. . .

in - cly - ta. . .

in - cly - ta. . .

*sf sf p*



pe - to, nam me-ri-tis me - to, mor - - te pe -  
 wor - thy, Of mer-cy be - fore Thee, Just - - ly I

Solo.  
 nam me-ri-tis me - to,  
 Though I am un - wor - thy,

Solo.  
 me - - ri-tis me - - - -  
 Mer - - cy be - fore . . . .

Solo.  
 Nec me-ri-tis pe - to, me - to,  
 Though I am un - wor - thy, Just - ly,

CHORUS.  
 - ri - re, pe - - ri - re. Nec re-ti-cens  
 per - ish, I . . per - ish. My fol-lies con -

mor - - te pe - ri - re.  
 Just - - ly I per - ish.

CHORUS  
 . . . . to, mor - te pe - ri - - re. Nec re-ti-cens  
 . . . . Thee, Just - ly I per - - ish. My fol-lies con -

mor - - te pe - ri - re, pe - ri - - re.  
 just - - ly I per - ish, I - per - - ish.

te - go quod me - ri - tus e - go,  
 - fess - ing, Nor claim - ing Thy bless - ing,

CHORUS.  
 Nec re - ti - cens te - go quod me - ri - tus  
 My fol - lies con - fess - ing, Nor claim - ing Thy

te - go Quod me - ri - tus e - go,  
 - fess - ing, Nor claim - ing Thy bless - ing,

CHORUS.  
 Nec re - ti - cens te - go quod me - ri - tus  
 My fol - lies con - fess - ing, Nor claim - ing Thy

fi - - - li - us i - rae, fi - - - li - us i - - - rae.  
 No . . . hope I cher - ish, no . . . hope I cher - - - ish.

e - go, fi - - - li - us i - rae, fi - - - li - us.  
 bless - ing, No . . . hope I cher - ish, cher - - - - ish.

fi - - - li - us i - rae, fi - - - li - us i - - - rae.  
 No . . . hope I cher - ish, no . . . hope I cher - - - ish.

e - go, fi - - - li - us i - rae, fi - - - li - us.  
 bless - ing, No . . . hope I cher - ish, cher - - - - ish.

fi - - - li - us i - rae, fi - - - li - us i - - - rae.  
 No . . . hope I cher - ish, no . . . hope I cher - - - ish.

e - go, fi - - - li - us i - rae, fi - - - li - us.  
 bless - ing, No . . . hope I cher - ish, cher - - - - ish.

fi - - - li - us i - rae, fi - - - li - us i - - - rae.  
 No . . . hope I cher - ish, no . . . hope I cher - - - ish.

**Solo.**  
*f*  
 Vi - ta qui - dem me - a, vi - ta ni - mis  
 In - ter - est con - tri - tion, Own - ing my con -

vi - ta ni - mis  
 Own - ing my con -

Vi - ta qui - dem me - a,  
 In - ter - est con - tri - tion,

**CHORUS.**  
*pp*  
 Vi . . . . . ta me . . . . .  
 My con . . . . . di . . . . .

*pp*  
 Vi . . . . . ta me . . . . .  
 My con . . . . . di . . . . .

*pp*  
 Vi . . . . . ta me . . . . .  
 My con . . . . . di . . . . .

*pp*  
 Vi . . . . . ta me . . . . .  
 My con . . . . . di . . . . .

re - a, re - - - - a, mor -  
 - di - tion, own - - - - ing, My . . .

vi - ta ni - mis re - a, mor -  
 Own - ing my con - di - tion, My . . .

re - a, re - - - - a, mor -  
 - di - tion, own - - - - ing, My . . .

vi - ta ni - mis re - - - - a, mor -  
 Own - ing my con - di - - - - tion, My . . .

- - - - a, mor - - - tu - a  
 - - - - tion, My . . . life un -

- - - - a, mor - - - tu - a  
 - - - - tion, My . . . life un -

- - - - a, mor - - - tu - a  
 - - - - tion, My . . . life un -

- - - - a,  
 - - - - tion, . . . . .

*p*

tu - a vi - ta,  
life un - ho - ly,

tu - a vi - ta,  
life un - ho - ly,

tu - a vi - ta,  
life un - ho - ly,

tu - a vi - ta,  
life un - ho - ly, Quip - pe re -  
Bur - dened with

vi - ta, Quip - pe . . . re - - -  
ho - ly, Bur - dened with . . .

vi - ta, Quip - - - pe re -  
ho - ly, Bur - - - dened with

vi - ta, Quip - - - pe re -  
ho - ly, Bur - - - dened with . .

Quip - pe . . . . . re -  
Bur - dened . . . . . with

Quip - pe . . re - - a - ti - bus, ex - i - ti - a - li - bus,  
 Bur - dened . with . . . guilt - i - ness, Wea - ry and com - fort - less,

Quip - - pe re - a - ti - bus, ex - i - ti - a - li - bus,  
 Bur - - dened with guilt - i - ness, Wea - ry and com - fort - less,

Quip - - pe re - a - ti - bus, ex - i - ti - a - li - bus,  
 Bur - - dened with . . guilt - i - ness, Wea - ry and com - fort - less,

- - a - - ti - bus, ex - i - ti - a - li - bus,  
 guilt - i - ness, Wea - ry and com - fort - less,

- - a - ti - bus, ex - i - ti - a - li - bus,  
 guilt - i - ness, Wea - ry and . . com - fort - less,

- - a - - ti - bus, ex - - i - ti - a - li - bus,  
 guilt - - i - ness, Wea - - ry and com - fort - less,

- - a - - ti - bus, ex - i - ti - a - li - bus,  
 guilt - - i - ness, Wea - ry and . . com - fort - less,

- - a - - ti - bus, ex - i - ti - a - li - bus,  
 guilt - - i - ness, Wea - ry and com - fort - less,

ob - - - - - ru - ta, tri - ta.  
*Hum* - - - - - ble and low - ly.

ob - - - - - ru - ta, tri - ta.  
*Hum* - - - - - ble and low - ly.

ob - - - - - ru - ta, tri - ta.  
*Hum* - - - - - ble and low - ly.

ob - - - - - ru - ta, tri - ta.  
*Hum* - - - - - ble and low - ly.

ob - ru - ta, tri - ta, ob - ru - ta, tri - ta.  
*Hum* - ble and low - ly, hum - ble and low - ly.

ob - ru - ta, tri - ta, ob - ru - ta, tri - ta.  
*Hum* - ble and low - ly, hum - ble and low - ly.

ob - ru - ta, tri - ta, ob - ru - ta, tri - ta.  
*Hum* - ble and low - ly, hum - ble and low - ly.

ob - ru - ta, tri - ta, ob - ru - ta, tri - ta.  
*Hum* - ble and low - ly, hum - ble and low - ly.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It contains various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* and *ff*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes eighth and sixteenth notes. Dynamic markings include *mf* and *ff*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes eighth and sixteenth notes, with some triplet markings (3) above notes. Dynamic markings include *mf* and *fff*. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes eighth and sixteenth notes. A *dim.* (diminuendo) marking is present. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes eighth and sixteenth notes. A *p* (piano) marking is present. A *poco rit.* (poco ritardando) marking is present. Fingerings are indicated by numbers 1-5 above notes.



*p*

Spe ta - men am - bu - lo, prae - mi - a pos - tu - lo, spe - que fi -  
 Yet will I faith - ful - ly Strive . . . those re - wards to see, Beck - 'ning so

*p*

Spe ta - men am - bu - lo, prae - mi - a pos - tu - lo, spe - que fi -  
 Yet will I faith - ful - ly Strive . . . those re - wards to see, Beck - 'ning so

*p*

Spe ta - men am - bu - lo, prae - mi - a pos - tu - lo, spe - que fi -  
 Yet will I faith - ful - ly Strive . . . those re - wards to see, Beck - 'ning so

*p*

Spe ta - men am - bu - lo, prae - mi - a pos - tu - lo, spe - que fi -  
 Yet will I faith - ful - ly Strive . . . those re - wards to see, Beck - 'ning so

*pp*

Urbs Sy - on  
 Thou ci - ty

*pp*

Urbs Sy - on  
 Thou ci - ty

*pp*

Urbs Sy - on  
 Thou ci - ty

*pp*

Urbs Sy - on  
 Thou ci - ty

*p* *espressivo.*

de - que, Il - la pe - ren - ni - a pos - tu - lo prae - mi - a,  
 bright - ly, Ask, in un - wor - thiness Hea - ven - ly bless - ed - ness,

de - que, Il - la pe - ren - ni - a pos - tu - lo prae - mi - a,  
 bright - ly, Ask, in un - wor - thiness Hea - ven - ly bless - ed - ness,

de - que, Il - la pe - ren - ni - a pos - tu - lo prae - mi - a,  
 bright - ly, Ask, in un - wor - thiness Hea - ven - ly bless - ed - ness,

de - que, Il - la pe - ren - ni - a pos - tu - lo prae - mi - a,  
 bright - ly, Ask, in un - wor - thiness Hea - ven - ly bless - ed - ness,

in - cly - ta, . . . . .  
 great and high, . . . . .

in - cly - ta, . . . . .  
 great and high, . . . . .

in - cly - ta, . . . . .  
 great and high, . . . . .

in - cly - ta, . . . . .  
 great and high, . . . . .

noc - te, di - e - que.  
Dai - ly and night - ly.

noc - te, di - e - que.  
Dai - ly and night - ly.

noc - te, di - e - que.  
Dai - ly and night - ly.

noc - te, di - e - que.  
Dai - ly and night - ly.

Urbs Sy - on in - cly - ta.  
Thou ci - ty great and high.

Urbs Sy - on in - cly - ta. Me Pa - ter op - ti - mus,  
Thou ci - ty great and high. For He, the Fa - ther blest,

Urbs Sy - on in - cly - ta.  
Thou ci - ty great and high.

Urbs Sy - on in - cly - ta. Me Pa - ter op - ti - mus,  
Thou ci - ty great and high. For He, the Fa - ther blest,

*f*

Me Pa - ter op - ti - mus,  
For He, the Fa - ther blest,

at - que pi - is - si - mus,  
Wis - est, and ho - li - est,

Me Pa - ter op - ti - mus,  
For He, the Fa - ther blest,

at - que pi - is - si - mus,  
Wis - est, and ho - li - est,

*f*



In lu - e per - tu - lit,  
Mak - - eth His light to shine



In lu - e  
Mak - - eth His



Il - le cre - a - - vit, In lu - e per - tu - lit,  
Of . . life the Giv - er, Mak - - eth His light to shine



In lu - e per - tu - lit,  
Mak - - eth His light to shine



Il - le cre - a - - vit, ex lu - e  
Of . . life the Giv - er, In this dark

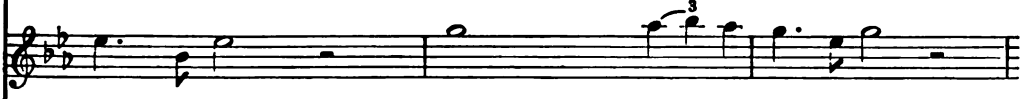
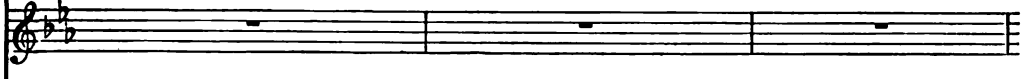


ex lu - e  
In this dark

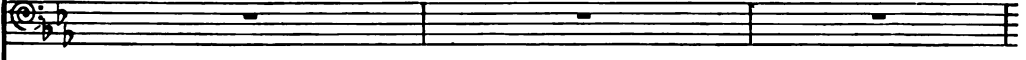




ex lu - e sus - tu - lit, a . . . .  
 In this dark soul of mine, Dwell . . . .



per - tu - lit, ex lu - e sus - tu - lit,  
 light to shine In this dark soul of mine,



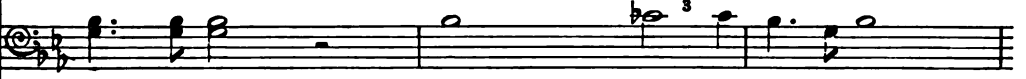
ex lu - e sus - tu - lit, a . . . .  
 In this dark soul of mine, Dwell . . .



ex lu - e sus - tu - lit,  
 In this dark soul of mine,



sus - tu - lit, ex lu - e sus - tu - lit,  
 soul of mine, in this dark soul of mine,



sus - tu - lit, ex lu - e sus - tu - lit,  
 soul of mine, in this dark soul of mine,



lu - e la - vit,  
ing for ev - er,

a . . lu - e la - vit,  
Dwell - ing for ev - er,

a . . lu - e la - - - vit,  
Dwell - ing for ev - - - er,

a . . lu - e la - - - vit,  
Dwell - ing for ev - - - er,

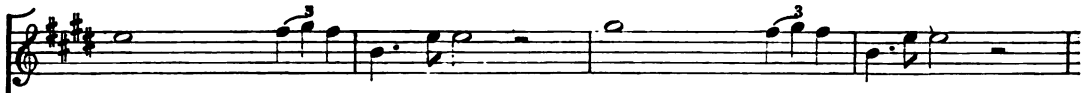
lu - e la - vit,  
ing for ev - er,

*pp* a . . . . lu - e la - vit,  
Dwell - ing for ev - er,

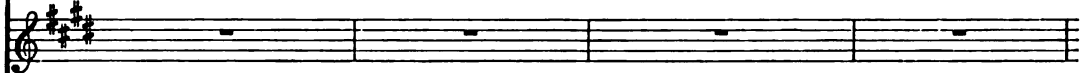
*pp* a lu - e la - - - -  
Dwell - ing for ev - - - -

*pp* a . . . . . lu - e la - - - -  
Dwell - ing for ev - - - -

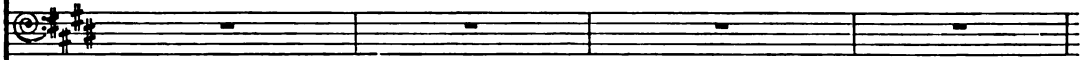
3



In lu - e per - tu - lit, ex lu - e sus - tu - lit,  
 Mak - - eth His light to shine In this dark soul o' mine,



in lu - e per - tu - lit, ex lu - e  
 Mak - - eth His light to shine In this dark



In lu - e per - tu - lit, ex lu - e sus - tu - lit,  
 Mak - - eth His light to shine In this dark soul of mine,



In lu - e per - tu - lit, ex lu - e sus - tu - lit,  
 Mak - - eth His light to shine In this dark soul of mine,



- - vit, In lu - e per - tu - lit, ex lu - e  
 - - er, Mak - - eth His light to shine In this dark



- - vit, In lu - e per - tu - lit, ex lu - e  
 - - er, Mak - - eth His light to shine In this dark





lu - e la - vit,  
ing for ev - er,

a . . lu - e la - vit,  
Dwell - ing for ev - er,

a . . lu - e la - - - vit,  
Dwell - ing for ev - - - er,

a . . lu - e la - - - vit,  
Dwell - ing for ev - - - er,

lu - - - e la - - - vit,  
ing for ev - - - er,

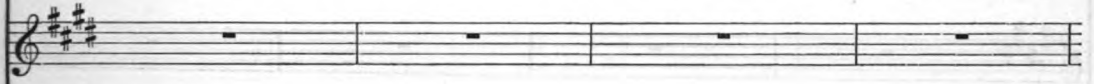
a . . . . . lu - - - e la - - - vit,  
Dwell - - - ing for ev - - - er,

a lu - e la - - - -  
Dwell - ing for ev - - - -

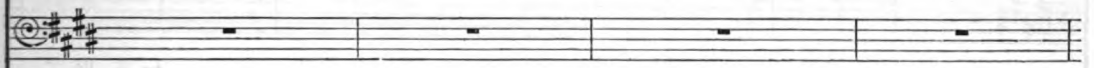
a . . . . . lu - - - e la . . . . .  
Dwell . . . . . ing for ev . . . . .



In lu - e per - tu-lit, ex lu - e sus - tu-lit,  
 Mak - - eth His light to shine In this dark soul of mine,



in lu - e per - tu-lit, ex lu - e  
 Mak - - eth His light to shine In this dark



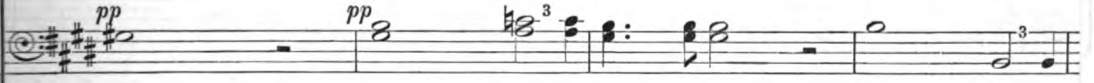
In lu - e per - tu-lit, ex lu - e sus - tu-lit,  
 Mak - - eth His light to shine In this dark soul of mine,



In lu - e per - tu-lit, ex lu - e sus - tu-lit,  
 Mak - - eth His light to shine In this dark soul of mine,



- - vit, In lu - e per - tu-lit, ex lu - e  
 - - er, Mak - - eth His light to shine In this dark



- - vit, In lu - e per - tu-lit, ex lu - e  
 - - er, Mak - - eth His light to shine In this dark



a . . . . . lu - e la - - vit, . . a lu - e  
*Dwell - - - - - ing for ev - - er, . . dwell - ing for*

sus - tu - lit,  
*soul of mine,*

In lu - e per - tu - lit, . . ex lu - e sus - tu - lit, . .  
*Mak - eth His light to shine In this dark soul of mine,*

a lu - - e, . . a lu - - e . .  
*Dwell - - - ing for ev - - - er, for .*

a . . . . . lu - - e, a . . lu - -  
*Dwell - - - - - ing for ev - - er,*

sus - - tu - lit, . . a . . lu . . e la - - vit, . .  
*soul . . of mine, . . Dwell - ing . . for ev - - er, . .*

sus - - tu - lit, a lu - -  
*soul of mine, Dwell - - - ing*

la - vit, lu - e la - vit, la - - vit.  
 ev - er, ev - er, ev - er, ev - - er.

a - - lu - e la - - vit. . . .  
*Dwell* - - ing for ev - - er. . . .

la - - - - - vit. . . .  
 ev - - - - - er. . . .

- e la - - - - - vit. . . .  
 for ev - - - - - er. . . .

la - - - - - vit. . . .  
 ev - - - - - er. . . .

- e la - - - - - vit. . . .  
 for ev - - - - - er. . . .

la - - - - - vit. . . .  
 ev - - - - - er. . . .

*ff molto marcato.* *mf* *ff marcato.*

*f* *cres.* *f* 8va

*sfz* *sfz* *sfz*

*sff* 8va

CHORUS. *ff*

Urbs Sy - on in - cly - ta, tur - - ris et  
 Thou ci - ty great and high, Tow'r - - ing be -

CHORUS. *ff*

Urbs Sy - on in - cly - ta, tur - - ris et  
 Thou ci - ty great and high, Tow'r - - ing be -

CHORUS. *ff*

Urbs Sy - on in - cly - ta, tur - - ris et  
 Thou ci - ty great and high, Tow'r - - ing be -

CHORUS. *ff*

Urbs Sy - on in - cly - ta, tur - - ris et  
 Thou ci - ty great and high, Tow'r - - ing be -

*molto rit.* *ff a tempo.*

e - di - ta, lit - to - re . . tu - to, Te pe - to, te . .  
 - yond the sky, Storms . . reach thee nev - er, I seek thee, I . .

e - di - ta, lit - to - re . . tu - to, Te pe - to, te . .  
 - yond the sky, Storms . . reach thee nev - er, I seek thee, I . .

e - di - ta, lit - to - re . . tu - to, Te pe - to, te . .  
 - yond the sky, Storms . . reach thee nev - er, I seek thee, I . .

e - di - ta, lit - to - re . . tu - to, Te pe - to, te . .  
 - yond the sky, Storms . . reach thee nev - er, I seek thee, I . .

co - lo, te fla - gro, te . . vo - lo, te can - to, te sa -  
 love thee, long for thee, I . . sing thee, I sing thee, Hail thee

co - lo, te fla - gro, te . . vo - lo, te can - to, te sa -  
 love thee, long for thee, I . . sing thee, I sing thee, Hail thee

co - lo, te fla - gro, te . . vo - lo, te can - to, te sa -  
 love thee, long for thee, I . . sing thee, I sing thee, Hail thee

co - lo, te fla - gro, te . . vo - lo, te can - to, te sa -  
 love thee, long for thee, I . . sing thee, I sing thee, Hail thee

*pp subito.*

- lu - to, te sa - lu - to, can - to. O bo - na  
 ev - er, Yes, I hail thee ev - er. O land of

*pp subito.*

- lu - to, te sa - lu - to, can - to. O bo - na  
 ev - er, Yes, I hail thee ev - er. O land of

*pp subito.*

- lu - to, te sa - lu - to, can - to. O bo - na  
 ev - er, Yes, I hail thee ev - er. O land of

*pp subito.*

- lu - to, te sa - lu - to, can - to. O bo - na  
 ev - er, Yes, I hail thee ev - er. O land of

*cres.*

pa - tri - a, nunc tu - a gau - di - a te - que vi -  
*full de-light, Thy peer - less trea - sures bright, May we be -*

*cres.*

pa - tri - a, nunc tu - a gau - di - a te - que vi -  
*full de-light, Thy peer - less trea - sures bright, May we be -*

*cres.*

pa - tri - a, nunc tu - a gau - di - a te - que vi -  
*full de-light, Thy peer - less trea - sures bright, May we be -*

*cres.*

pa - tri - a, nunc tu - a gau - di - a te - que vi -  
*full de-light, Thy peer - less trea - sures bright, May we be -*

*Solo. p*

O bo-na  
Thou home of

*Solo. p*

O bo-na  
Thou home of

*Solo. p*

O bo-na  
Thou home of

*Solo. p*

O bo-na  
Thou home of

- de - bo, vi - de - - - - bo?  
- hold them, be - hold . . . . them!

- de - bo, vi - de - - - - bo?  
- hold them, be - hold . . . . them!

- de - bo, vi - de - - - - bo?  
- hold them, be - hold . . . . them!

- de - bo, vi - de - - - - bo?  
- hold them, be - hold . . . . them!

*ff pp*



pa - tri - a, nunc tu - a prae - mi - a  
beau - ty rare, May we thy bless - ings share,

pa - - tri - a, nunc tu - a prae - - mi - a  
beau - - ty rare, May we thy bless - - ings share,

pa - tri - a, nunc tu - a prae - mi - a  
beau - ty rare, May we thy bless - ings share,

pa - - tri - a, nunc tu - a prae - - mi - a  
beau - - ty rare, May we thy bless - - ings share,

*ppp*  
O bo - na pa - tri - a, O bo - na  
O land of full de-light, Thou home of

*ppp*  
O bo - na pa - tri - a, O bo - na  
O land of full de-light, Thou home of

*ppp*  
O bo - na pa - tri - a, O bo - na  
O land of full de-light, Thou home of

*ppp*  
O bo - na pa - tri - a, O bo - na  
O land of full de-light, Thou home of

ple - na te - ne - bo? *p* O  
 Price - less we hold them. O

ple - na te - ne - bo? *p* O  
 Price - less we hold them. O

ple - na te - ne - bo? *p* O  
 Price - less we hold them. O

ple - na te - ne - bo? *p* O  
 Price - less we hold them. O

pa - tri - a, *pp* O sa - cer, . . . . .  
 beau - ty rare. O bless - ed . . . . .

pa - tri - a, *pp* O sa - cer, . . . . .  
 beau - ty rare. O bless - ed . . . . .

pa - tri - a, *pp* O sa - cer, . . . . .  
 beau - ty rare. O bless - ed . . . . .

pa - tri - a, *pp* O sa - cer, . . . . .  
 beau - ty rare. O bless - ed . . . . .

*pp* 6 6 6  
 3 3 3 3

sa - cer, O  
 bless - ed for

sa - cer, O  
 bless - ed for

sa - cer O  
 bless - ed for

sa - cer, O  
 bless - ed for

. . . O pi - us, . . .  
 . . . for ev - er, . . .

. . . O pi - us, . . .  
 . . . for ev - er, . . .

. . . O pi - us, . . .  
 . . . for ev - er, . . .

. . . O pi - us, . . .  
 . . . for ev - er, . . .

pi - us,  
 ev - er,  
 pi - us,  
 ev - er,  
 pi - us,  
 ev - er,  
 pi - us,  
 ev - er,  
 O ter - et  
 A thou - sand  
 O ter - et  
 A thou - sand  
 O ter - et  
 A thou - sand  
 O ter - et  
 A thou - sand

am - pli - us, il - le be -  
 fold - they are, Who shall in -  
 am - pli - us, il - le be -  
 fold - they are, Who shall in -  
 am - pli - us, il - le be -  
 fold - they are, Who shall in -  
 am - pli - us, il - le be -  
 fold - they are, Who shall in -  
 am - pli - us, il - le be -  
 fold - they are, Who shall in -  
 am - pli - us, il - le be -  
 fold - they are, Who shall in -

a he - - tus, Cu - - - i su - a pars  
 rit, Thee, their por - tion un -

*Sra*  
 3 3 3 3 3

De fail - - - us, O mi - ser,  
 ing, That mer - cy, . . .

*p* *pp*

3 3 3 6 6 6

re - - us, hac vi - du -  
- vail - - ing, Through Thy own

re - - us, hac vi - du -  
- vail - - ing, Through Thy own

re - - us, hac vi - du -  
- vail - - ing, Through Thy own

re - - us, hac vi - du -  
- vail - - ing, Through Thy own

hac vi - - - - - du -  
Through Thy . . . . . own

hac vi - - - - - du -  
Through Thy . . . . . own

hac vi - - - - - du -  
Through Thy . . . . . own

hac vi - - - - - du -  
Through Thy . . . . . own

The piano accompaniment at the bottom features a complex melodic line with arpeggiated chords and includes markings for a sextuplet (6) and two triplets (3).

a - - tus, O am - - - - -  
 me - - rit, O blest . . . . .

a - - tus, O am - - pli - - us  
 me - - rit, O blest they are

a - - tus,  
 me - - rit,

a - - tus, O  
 me - - rit, O

*p*  
 a - - tus, O ter . . . . .  
 me - - rit, A thou - - - - -

*p*  
 a - - tus, O ter . . . . .  
 me - - rit, A thou - - - - -

*p*  
 a - - tus, O ter . . . . .  
 me - - rit, A thou - - - - -

*p*  
 a - - tus, O ter . . . . .  
 me - - rit, A thou - - - - -

. . . . . pli - us il - le be -  
 . . . . . they are Who shall in -

il . . . . . le be -  
 Who . . . . . shall in -

O am - pli - us il - le be -  
 O blest who in - he -

am - pli - us il - le be -  
 blest they are Who shall in -

. . . . . et am - pli - us il - le be -  
 . . . . . sand fold they are Who shall in -

. . . . . et am - pli - us il - le be -  
 . . . . . sand fold they are Who shall in -

. . . . . et am - pli - us il - le be -  
 . . . . . sand fold they are Who shall in -

. . . . . et am - pli - us il - le be -  
 . . . . . sand fold they are Who shall in -



- - a - - - - tus,  
- - he - - - - rit,

Cui  
Their

- - a - - - - tus,  
- - he - - - - rit,

Cui  
Their

- - le,  
- - rit,

- - a - - - - tus,  
- - he - - - - rit,

- - a - tus, Cui su - a pars De - - us, su - a pars  
- - he - rit, Their por - tion un - fail - - ing, por - tion for

- - a - tus, Cui su - a pars De - - us, su - a pars  
- - he - rit, Their por - tion un - fail - - ing, por - tion for

- - a - tus, Cui su - a pars De - - us,  
- - he - rit, Their por - tion un - fail - - ing,

- - a - - - - tus,  
- - he - - - - rit,

Cui su - a pars  
Their por - tion for

su - a pars De . . . . .  
 por - tion for ev . . . . .

su - a pars De . . . . .  
 por - tion for ev . . . . .

Cui su - a pars De . . . . .  
 Their por - tion for ev . . . . .

Cui su - a pars De . . . . .  
 Their por - tion for ev . . . . .

De . . . . .  
 ev . . . . .

De . . . . .  
 ev . . . . .

De . . . . .  
 ev . . . . .

De - us, De . . . . .  
 ev - er, ev . . . . .

us.  
er.

us.  
er.

us.  
er.

us.  
er.

us,  
er, Cui su - a  
Their por - tion

us,  
er, Cui su - a  
Their por - tion

us,  
er, Cui su - a  
Their por - tion

us,  
er, Cui su - a  
Their por - tion

*fff*

*pars* De . . . . . us.  
*for* ev . . . . . er.

*pars* De . . . . . us.  
*for* ev . . . . . er.

*pars* De . . . . . us.  
*for* ev . . . . . er.

*pars* De . . . . . us.  
*for* ev . . . . . er.



# NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth Gilt.	Paper Cover.	Paper Boards.	Cloth Gilt.
<b>FRANZ ABT.</b>						
THE FAYS' FROLIC (Female voices) ...	2/6	—	—			
SPRINGTIME (ditto) (Sol-FA, 0/6) ...	2/6	—	—			
SUMMER (ditto) ...	2/6	—	—			
THE GOLDEN CITY (ditto) ...	2/6	—	—			
THE WISHING STONE (ditto) (Sol-FA, 0/6) ...	2/6	—	—			
THE WATER FAIRIES (ditto) ...	2/6	—	—			
THE SILVER CLOUD (ditto) ...	2/6	—	—			
MINSTER BELLS (ditto) ...	2/6	—	—			
<b>B. AGUTTER.</b>						
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0			
<b>THOMAS ANDERTON.</b>						
YULE TIDE ...	1/6	2/0	3/0			
THE NORMAN BARON ...	1/0	—	—			
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	1/0	—	—			
<b>W. I. ARGENT.</b>						
MASS, IN B FLAT ...	2/6	—	—			
<b>P. ARMES.</b>						
HEZEKIAH ...	2/6	—	—			
ST. JOHN THE EVANGELIST ...	2/6	—	—			
ST. BARNABAS ...	2/0	—	—			
<b>E. ASPA.</b>						
THE GIPSIES ...	1/0	—	—			
ENDYMION ...	4/0	—	—			
<b>ASTORGA.</b>						
STABAT MATER ...	1/0	1/6	—			
<b>BACH.</b>						
MASS, IN B MINOR ...	2/6	3/0	4/0			
MISSA BREVIS, IN A ...	1/6	—	—			
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0			
Abridged, as used at St. Paul's						
THE PASSION (S. JOHN) ...	1/6	—	—			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0			
MAGNIFICAT ...	2/0	2/6	4/0			
GOD GOETH UP WITH SHOUTING ...	1/0	—	—			
GOD SO LOVED THE WORLD ...	1/0	—	—			
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—			
O LIGHT EVERLASTING ...	1/0	—	—			
BIDE WITH US ...	1/0	—	—			
A STRONGHOLD SURE ...	1/0	—	—			
BE NOT AFRAID (Sol-FA, 0/4) ...	1/0	—	—			
BLESSING, GLORY, AND WISDOM ...	0/6	—	—			
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	—	—			
THOU GUIDE OF ISRAEL ...	1/0	—	—			
JESU, PRICELESS TREASURE ...	1/0	—	—			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—			
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—			
<b>J. BARNBY.</b>						
REBEKAH (Sol-FA, 0/2) ...	1/0	1/6	2/6			
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—			
<b>LEONARD BARNES.</b>						
THE BRIDAL DAY ...	2/6	—	4/6			
<b>J. F. BARNETT.</b>						
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0			
THE RAISING OF LAZARUS ...	6/6	—	9/0			
PARADISE AND THE PERI ...	4/0	—	—			
<b>BEETHOVEN.</b>						
THE PRAISE OF MUSIC ...	1/6	2/0	3/0			
RUINS OF ATHENS ...	1/0	1/6	2/6			
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6			
MOUNT OF OLIVES ...	1/0	1/6	2/6			
MASS, IN C ...	1/0	1/6	2/6			
COMMUNION SERVICE, IN C ...	1/6	—	3/0			
MASS, IN D ...	2/0	2/6	4/0			
THE CHORAL SYMPHONY ...	2/6	—	—			
Ditto, THE VOCAL PORTION ...	1/0	—	—			
(Ditto, Sol-FA, 0/6) ...	—	—	—			
THE CHORAL FANTASIA (Sol-FA, 0/3) ...	1/0	—	—			
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—			
WEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—			
<b>KAREL BENDL.</b>						
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—			
<b>WILFRED BENDALL.</b>						
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—			
(Ditto Sol-FA, 1/0) ...	—	—	—			
<b>SIR JULIUS BENEDICT.</b>						
ST. PETER ...	3/0	3/6	5/0			
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	3/0	4/0			
PASSION MUSIC FROM ST. PETER ...	1/6	—	—			
<b>SIR W. STERNDALE BENNETT.</b>						
THE MAY QUEEN (Sol-FA, 1/0) ...	3/0	3/6	5/0			
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	4/0	—	6/0			
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—			
<b>G. R. BETJEMANN.</b>						
THE SONG OF THE WESTERN MEN ...	1/0	—	—			
<b>W. R. BEXFIELD.</b>						
ISRAEL RESTORED ...	4/0	—	6/0			
<b>HUGH BLAIR.</b>						
HARVEST-TIDE ...	1/0	—	—			
<b>JOSIAH BOOTH.</b>						
THE DAY OF REST (Female voices) ...	2/6	—	—			
<b>E. M. BOYCE.</b>						
THE LAY OF THE BROWN ROSARY ...	1/6	—	—			
YOUNG LOCHINVAR ...	1/6	—	—			
<b>J. BRADFORD.</b>						
HARVEST CANTATA ...	1/6	—	—			
THE SONG OF JUBILEE ...	2/0	—	—			
PRAISE THE LORD ...	2/0	—	—			
<b>W. F. BRADSHAW.</b>						
GASPAR BECERRA ...	1/6	—	—			
<b>J. BRAHMS.</b>						
A SONG OF DESTINY ...	1/0	—	—			
<b>C. BRAUN.</b>						
SIGURD ...	5/0	—	—			
<b>J. C. BRIDGE.</b>						
DANIEL ...	3/6	—	—			
RUDEL ...	4/0	—	—			
<b>J. F. BRIDGE.</b>						
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—			
MOUNT MORIAH ...	3/0	—	—			
BOADICEA ...	2/6	—	—			
CALLIRHOË (Sol-FA, 1/6) ...	2/6	3/0	4/0			
NINEVEH ...	2/6	3/0	4/0			
THE INCHCAPE ROCK ...	1/0	—	—			
THE LORD'S PRAYER ...	1/0	—	—			
<b>DUDLEY BUCK.</b>						
THE LIGHT OF ASIA ...	3/0	3/6	5/0			
<b>EDWARD BUNNETT.</b>						
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—			
<b>W. BYRD.</b>						
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—			
<b>CARISSIMI.</b>						
JEPHTHAH ...	1/0	—	—			
<b>F. D. CARNELL.</b>						
SUPPLICATION ...	5/0	—	—			
<b>GEORGE CARTER.</b>						
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6			
<b>WILLIAM CARTER.</b>						
PLACIDA ...	2/0	2/6	4/0			
<b>CHERUBINI.</b>						
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6			
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6			
THIRD MASS (CORONATION) ...	1/0	1/6	2/6			
FOURTH MASS, IN C ...	1/0	1/6	2/6			
<b>E. T. CHIPP.</b>						
JOB ...	4/0	—	—			
NAOMI ...	2/0	—	—			
<b>FREDERICK CORDER.</b>						
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—			
<b>SIR MICHAEL COSTA.</b>						
THE DREAM ...	1/0	—	—			
<b>H. COWARD.</b>						
THE STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	3/0	—			
<b>F. H. COWEN.</b>						
ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	3/0	4/0			
A SONG OF THANKSGIVING ...	1/6	—	—			
SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	3/0	4/0			
RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0			
<b>J. MAUDE CRAMENT.</b>						
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—			
<b>W. CRESER.</b>						
EUDORA (A dramatic Idyll) ...	2/6	—	—			
<b>W. CROTCH.</b>						
PALESTINE ...	3/0	3/6	5/0			
<b>W. H. CUMMINGS.</b>						
THE FAIRY RING ...	2/6	—	—			

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Cloth.	Paper Cover.	Paper Boards.	Cloth.
<b>W. G. CUSINS.</b>				<b>A. M. GOODHART.</b>		
TE DEUM ...	1/6	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—
THE DESERT (Male voices) ...	1/6	2/0	—	ARETHUSA ...	2/0	—
<b>FÉLICIEN DAVID.</b>				<b>C. H. GRAUN.</b>		
BETHANY ...	4/0	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6 4
LAZARUS ...	2/6	—	—	TE DEUM ...	2/0	2/6 4
MASS, IN E MINOR ...	5/0	—	—	<b>ALAN GRAY.</b>		
<b>ANTONIN DVOŘÁK.</b>				THE WIDOW OF ZAREPHATH ...		
ST. LUDMILA ...	5/0	6/0	7/6	<b>J. O. GRIMM.</b>		
THE SPECTRE'S BRIDE ...	3/0	3/6	5/0	THE SOUL'S ASPIRATION ...		
STABAT MATER ...	3/6	3/0	4/0	<b>G. HALFORD.</b>		
PATRIOTIC HYMN ...	1/6	—	—	THE PARACLETE ...		
REQUIEM MASS ...	5/0	6/0	7/6	<b>HANDEL.</b>		
<b>A. E. DYER.</b>				ALEXANDER'S FEAST ...		
SALVATOR MUNDI ...	2/6	—	—	ACIS AND GALATEA ...	1/0	1/6 2/
ELECTRA OF SOPHOCLES ...	1/6	2/0	—	DITTO, New Edition, edited by J. Barnby ...	1/0	1/6 2/
<b>H. J. EDWARDS.</b>				ALCESTE ...		
THE ASCENSION ...	2/6	—	—	SEMELE ...	2/0	—
THE EPIPHANY ...	2/0	—	—	THE PASSION ...	2/0	2/6 5
PRaise TO THE HOLIEST ...	1/6	—	—	THE TRIUMPH OF TIME AND TRUTH ...	2/0	2/6 5
<b>ROSALIND F. ELLICOTT.</b>				ALEXANDER BALUS ...		
ELYSIUM ...	1/0	—	—	HERCULES ...	2/0	2/6 5
THE BIRTH OF SONG ...	1/6	—	—	ATHALIAH ...	2/0	2/6 5
<b>GUSTAV ERNEST.</b>				ESTHER ...		
ALL THE YEAR ROUND (Female Voices) ...	2/0	—	—	SUSANNA ...	2/0	2/6 5
MASS, IN B FLAT (Latin and English) ...	2/0	2/6	3/6	THEODORA ...	2/0	2/6 5
<b>HENRY FARMER.</b>				BELSHAZZAR ...		
THE LADY OF THE ISLES ...	1/6	—	—	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6 4
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	THE MESSIAH, ditto, Pocket Edition ...	1/0	1/6 2/
THE BONNIE FISHWIVES (Female voices) ...	2/6	—	—	THE MESSIAH, edited by W. T. Best ...	2/0	2/6 4
PRaise YE THE LORD (117th Psalm) ...	1/0	—	—	ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6 4
<b>MYLES B. FOSTER.</b>				ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...		
PSYCHE (Sol-FA, 1/8) ...	2/6	3/0	4/0	JUDAS MACCABÆUS (Sol-FA, 1/0) ...	2/0	2/6 4
SPRING'S MESSAGE (Sol-FA, 0/8) ...	0/8	—	—	JUDAS MACCABÆUS, Pocket Edition ...	2/0	2/6 4
ERL-KING'S DAUGHTER (Sol-FA, 0/8) ...	1/0	1/6	2/6	SAMSON (Sol-FA, 1/0) ...	2/0	2/6 4
ZION ...	1/0	1/6	2/0	SOLOMON ...	2/0	2/6 4
THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0	JEPHTHA ...	2/0	2/6 4
COMALA ...	2/0	2/6	4/0	JOSHUA ...	2/0	2/6 4
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—	DEBORAH ...	2/0	2/6 4
<b>HENRY GADSBY.</b>				SAUL ...		
LORD OF THE ISLES (Sol-FA, 1/8) ...	2/6	—	—	CHANDOS TE DEUM ...	1/0	1/6 2
ALCESTIS (Male voices) ...	4/0	—	—	DETTINGEN TE DEUM ...	1/0	1/6 2
COLUMBUS (Male voices) ...	2/6	—	—	UTRECHT JUBILATE ...	1/0	—
<b>G. GARRETT.</b>				O PRAISE THE LORD (6th Chandos Anthem) ...		
HARVEST CANTATA (Sol-FA, 0/8) ...	1/0	—	—	CORONATION AND FUNERAL ANTHEMS ...	—	—
THE SHUNAMITE ...	2/0	—	—	Or, singly:—		
THE TWO ADVENTS ...	1/6	—	—	THE KING SHALL REJOICE ...	0/6	—
<b>R. MACHILL GARTH.</b>				ZADOK THE PRIEST ...		
EZEKIEL ...	4/0	4/6	—	MY HEART IS INDITING ...	0/6	—
THE WILD HUNTSMAN ...	1/0	1/6	—	LET THY HAND BE STRENGTHENED ...	0/6	—
<b>A. R. GAUL.</b>				THE WAY OF ZION ...		
A SONG OF LIFE (Ode to Music) ...	1/0	—	—	ODE ON ST. CECILIA'S DAY ...	1/0	1/6 2
JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0	L'ALLEGRO ...	2/0	2/6 4
PASSION SERVICE ...	2/6	3/0	4/0	<b>HAYDN.</b>		
RUTH (Sol-FA, 0/8) ...	2/0	2/6	4/0	THE CREATION (Sol-FA, 1/0) ...	2/0	2/6 4
THE HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0	THE CREATION, Pocket Edition ...	1/0	1/6 2
TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0	THE SEASONS ...	2/0	2/6 4
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0	Each Season, singly (Spring, Tonic Sol-fa, 6d.) ...	1/0	—
<b>FR. GERNSHEIM.</b>				FIRST MASS, IN B FLAT (Latin) ...		
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	Ditto (Latin and English) ...	1/0	1/6 2
<b>F. E. GLADSTONE.</b>				SECOND MASS, IN C (Latin) ...		
PHILIPPI ...	2/6	—	—	THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6 2
ORPHEUS ...	3/6	—	—	Ditto (Latin) ...	1/0	1/6 2
<b>GLUCK.</b>				SIXTEENTH MASS (Latin) ...		
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	THE PASSION; OR, SEVEN LAST WORDS OF ...	2/0	2/6 4
NGENIA ...	1/0	—	—	OUR SAVIOUR ON THE CROSS ...	2/0	2/6 4
THE WATER-LILY (Male voices) ...	1/6	—	—	TE DEUM (English and Latin) ...	1/0	—
<b>CH. GOUNOD.</b>				INSANÆ ET VANÆ CURÆ (Ditto) ...		
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6	<b>BATTISON HAYNES.</b>		
THE REDEMPTION (English words) (Sol-FA, 2/0) ...	5/0	6/0	7/6	THE FAIRIES' ISLE (Female voices) ...	2/6	—
MESE SOLENNELLE (St. Cecilia) ...	1/0	1/6	3/6	<b>H. HEALE.</b>		
OUT OF DARKNESS ...	1/0	—	—	JUBILEE ODE ...	1/6	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	<b>C. SWINNERTON HEAP.</b>		
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	FAIR ROSAMOND (Sol-FA, 2/0) ...	2/6	4/0 4
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	<b>EDWARD HECHT.</b>		
THE SEVEN WORDS OF OUR SAVIOUR ON ...	1/0	—	—	ERIC THE DANE ...	2/0	—
THE CROSS (Filiz Jerusalem) ...	1/0	—	—	O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—
DAUGHTERS OF JERUSALEM ...	1/0	—	—	<b>GEORGE HENSCHEL.</b>		
GALLIA (Sol-FA, 0/4) ...	1/0	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—
				<b>HENRY HILES.</b>		
				FAYRE PASTOREL ...	6/6	—
				THE CRUSADERS ...	2/6	—
				<b>FERDINAND HILLER.</b>		
				NALA AND DAMAYANTI ...	4/0	—
				A SONG OF VICTORY (Sol-FA, 0/8) ...	1/0	1/6

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Part I, 2, 3	Part I, 2, 3	Choir Out.		Part I, 2, 3	Part I, 2, 3	Choir Out.
<b>HEINRICH HOFMANN.</b>				<b>MENDELSSOHN—continued.</b>			
FAIR MELUSINA ... ..	2/0	2/6	4/0	AS THE HART PANTS (22nd Psalm) ... ..	1/0	—	—
CINDERELLA ... ..	4/0	—	—	COME, LET US SING (95th Psalm) ... ..	1/0	—	—
SONG OF THE NORNS (Female voices) ... ..	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
<b>HUMMEL.</b>				(Ditto, Sol-FA, 0/8)			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6	NOT UNTO US, O LORD (15th Psalm) ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	ST. PAUL (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6	ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0) ... ..	1/0	1/6	2/6
THIRD MASS, IN D ... ..	1/0	1/6	2/6	LORD, HOW LONG WILT THOU FORGET ME ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	(Ditto, Sol-FA, 0/8)	1/0	—	—
ALMA VIRGO (Latin and English) ... ..	0/4	—	—	HEAR MY PRAYER (a. solo and chorus) (Sol-FA, 0/8)	0/4	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—	(Ditto)	0/4	—	—
<b>W. H. HUNT.</b>				LAUDA SION (Praise Jehovah) (Sol-FA, 0/8) ... ..			
STABAT MATER ... ..	2/0	3/6	—	THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
<b>H. H. HUSS.</b>				MIDSUMMER NIGHT'S DREAM (Female voices) ... ..			
AVE MARIA (Female voices) ... ..	1/0	—	—	ATHALIE (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
<b>F. ILIFFE.</b>				ANTIGONE (Male voices) (Sol-FA, 1/0) ... ..			
ST. JOHN THE DIVINE ... ..	1/0	—	—	MAN IS MORTAL (8 voices) ... ..	1/0	—	6/0
<b>JOHN WILLIAM JACKSON.</b>				FESTGESANG (Hymns of Praise) ... ..			
I CRIED UNTO GOD ... ..	1/6	—	—	(Ditto (Male voices) ... ..	1/0	—	—
<b>W. JACKSON.</b>				CHRISTUS (Sol-FA, 0/8) ... ..			
THE YEAR ... ..	2/0	2/6	—	THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—
<b>D. JENKINS.</b>				SON AND STRANGER (Operetta) ... ..			
DAVID AND SAUL (Sol-FA, 2/0) ... ..	2/0	3/6	—	LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—
<b>A. JENSEN.</b>				ŒDIPUS AT COLONOS (Male voices) ... ..			
THE FEAST OF ADONIS ... ..	1/0	—	—	TO THE SONS OF ART (Ditto) (Sol-FA, 0/8) ... ..	1/0	—	—
<b>W. JOHNSON.</b>				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ... ..			
ECCE HOMO ... ..	2/0	—	—	WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—
<b>C. WARWICK JORDAN.</b>				MY GOD, WHY, O WHY HAST THOU FOR-			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—	SAKEN ME (22nd Psalm) ... ..	0/6	—	—
<b>ALFRED KING.</b>				SING TO THE LORD (98th Psalm) ... ..			
THE EPIPHANY ... ..	2/0	—	—	SIX ANTHEMS for the Cathedral at Berlin. For	0/6	—	—
<b>N. KILBURN.</b>				8 voices, arranged in 4 parts ... ..			
THE SILVER STAR (Female voices) ... ..	1/6	—	—	AVE MARIA (Saviour of Sinners), 8 voices ... ..	1/0	—	—
<b>OLIVER KING.</b>				<b>MEYERBEER.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
THE NAIADS (Female voices) ... ..	2/6	—	—	(Ditto (English) ... ..	1/0	—	—
<b>J. KINROSS.</b>				<b>B. MOLIQUE.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—	ABRAHAM ... ..	2/0	2/6	5/0
(Ditto, Sol-FA, 0/6) ... ..	—	—	—	<b>MOZART.</b>			
<b>H. LAHEE.</b>				KING THAMOS ... ..			
THE SLEEPING BEAUTY (Female voices) ... ..	2/6	—	—	FIRST MASS (Latin and English) ... ..	1/0	1/6	—
(Ditto, Sol-FA, 0/6) ... ..	—	—	—	SEVENTH MASS, IN B FLAT ... ..	1/0	1/6	2/6
<b>LEONARDO LEO.</b>				COMMUNION SERVICE, IN B FLAT, ditto ... ..			
DIXIT DOMINUS ... ..	1/0	1/6	—	TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
<b>H. LESLIE.</b>				(Ditto (Latin and English) (Sol-FA, 0/8) ... ..			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	REQUIEM MASS ... ..	1/0	1/6	2/6
<b>F. LISZT.</b>				(Ditto (Latin and English) (Sol-FA, 1/0) ... ..			
THE LEGEND OF ST. ELIZABETH ... ..	2/0	3/6	5/0	LITANIA DE VENERABILI ALTARIS (EB) ... ..	1/6	2/0	2/0
THIRTEENTH PSALM ... ..	2/0	—	—	LITANIA DE VENERABILI SACRAMENTO (BB) ... ..	1/6	2/0	2/0
<b>C. H. LLOYD.</b>				SPLENDETE TE DEUS ... .. First Motet			
ALCESTIS ... ..	2/0	—	—	O GOD, WHEN THOU APPEAREST ditto ... ..	0/6	—	—
ANDROMEDA ... ..	2/0	3/6	5/0	HAVE MERCY, O LORD ... .. Second Motet	0/6	—	—
HERO AND LEANDER ... ..	1/6	—	—	GLORY, HONOUR, PRAISE ... .. Third Motet	0/6	—	—
THE SONG OF BALDER ... ..	1/0	—	—	<b>E. MUNDELLA.</b>			
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	VICTORY OF SONG (Female voices) ... ..			
THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—	DR. JOHN NAYLOR			
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	JEREMIAH ... ..			
<b>W. H. LONGHURST.</b>				<b>JOSEF NEŠVERA.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—	DE PROFUNDIS ... ..			
<b>HAMISH MACCUNN.</b>				<b>HERBERT OAKELEY.</b>			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	SELECTION FROM A JUBILEE LYRIC ... ..			
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ... ..	1/0	—	—	REV. SIR FREDK. OUSELEY.			
<b>G. A. MACFARREN.</b>				THE MARTYRDOM OF ST. POLYCARP ... ..			
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0	R. P. PAINE.			
MAY-DAY (Sol-FA, 0/6) ... ..	1/0	1/6	2/6	THE LORD REIGNETH (93rd Psalm) ... ..			
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—	THE PRODIGAL SON ... ..			
OUTWARD BOUND ... ..	1/0	—	2/6	GREAT IS THE LORD ... ..			
<b>A. C. MACKENZIE.</b>				<b>PALESTRINA.</b>			
THE DREAM OF JUBAL ... ..	2/6	2/0	4/0	MISSA ASSUMPTA EST MARIA ... ..			
THE STORY OF SAYID ... ..	2/0	3/6	5/0	MISSA PAPE MARCELLI ... ..			
JASON ... ..	2/6	3/0	4/0	MISSA BREVIS ... ..			
THE BRIDE (Sol-FA, 0/8) ... ..	1/0	—	—	MISSA "O ADMIRABILE COMMERCIUM" ... ..			
THE ROSE OF SHARON (Sol-FA, 2/0) ... ..	5/0	6/0	7/6	H. W. PARKER.			
JUBILEE ODE ... ..	2/6	—	—	THE KOBOLDS ... ..			
THE COTTER'S SATURDAY NIGHT ... ..	2/0	—	—	<b>C. H. H. PARRY.</b>			
THE NEW COVENANT ... ..	1/6	—	—	DE PROFUNDIS (130th Psalm) ... ..			
VENI, CREATOR SPIRITUS ... ..	2/0	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ... ..			
<b>J. B. McEWEN.</b>				BLEST PAIR OF SIRENS (Sol-FA, 0/8) ... ..			
THE VISION OF JACOB ... ..	2/0	—	—	FUNERAL ODE (SHIRLEY) ... ..			
<b>F. W. MÄRKÜLL.</b>				PROMETHEUS UNBOUND ... ..			
ROLAND'S HORN (Male Voices) ... ..	2/6	—	—	JUDITH ... ..			
<b>F. E. MARSHALL.</b>				L'ALLEGRO (Sol-FA, 1/6) ... ..			
PRINCE SPRITE (Female voices) ... ..	2/6	—	—	ETON ... ..			
<b>J. H. MEE.</b>				THE LOTUS-EATERS (The Choric Song) ... ..			
HORATIUS (Male voices) ... ..	1/0	—	—	JOB ... ..			
<b>MENDELSSOHN.</b>				<b>DR. JOSEPH PARRY.</b>			
ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	NEBUCHADNEZZAR ... ..			
ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0	(Ditto, Sol-FA ... ..			



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<b>A. L. PEACE.</b>				<b>J. M. SMETON.</b>			
ST. JOHN THE BAPTIST ... ..	2/6	—	—	KING ARTHUR (Sol-FA, 1/0) ... ..	2/6	—	
<b>A. H. D. PRENDERGAST.</b>				ARIADNE (Sol-FA, 0/6) ... ..			
THE SECOND ADVENT ... ..	1/6	—	—	<b>ALICE MARY SMITH.</b>			
<b>PERGOLESI.</b>				THE RED KING (Men's voices) ... ..			
STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto)			
<b>CIRO PINSUTI.</b>				Ditto, Sol-FA, 0/6			
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—	ODE TO THE NORTH-EAST WIND ... ..			
<b>E. PROUT.</b>				ODE TO THE PASSIONS ... ..			
DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—	<b>A. SOMERVELL.</b>			
THE RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0	MASS, IN C MINOR ... ..			
THE HUNDRETH PSALM ... ..	1/0	—	—	<b>CHARLTON T. SPEER.</b>			
FREEDOM ... ..	1/0	—	—	THE DAY DREAM ... ..			
HEReward ... ..	4/0	—	—	<b>SPOHR.</b>			
QUEEN AIMÉE (Female voices) ... ..	2/6	—	—	MASS (for 5 solo voices and double choir)			
<b>PURCELL.</b>				HYMN TO ST. CECILIA ... ..			
DIDO AND ÆNEAS ... ..	2/6	—	—	CALVARY ... ..			
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—	FALL OF BABYLON ... ..			
<b>J. F. H. READ.</b>				LAST JUDGMENT (Sol-FA, 1/0) ... ..			
HAROLD ... ..	4/0	—	6/0	THE CHRISTIAN'S PRAYER ... ..			
BARTIMEUS ... ..	1/6	—	—	GOD, THOU ART GREAT (Sol-FA, 0/6)			
CARACTACUS ... ..	2/6	—	—	HOW LOVELY ARE THY DWELLINGS FAIR ...			
THE CONSECRATION OF THE BANNER	1/6	—	—	JEHOVAH, LORD OF HOSTS ... ..			
IN THE FOREST (Male voices) ... ..	1/0	—	—	<b>JOHN STAINER.</b>			
PSYCHE ... ..	5/0	—	7/0	THE CRUCIFIXION (Sol-FA, 0/6)			
THE DEATH OF YOUNG ROMILLY (Male Voices)	1/6	—	—	ST. MARY MAGDALEN (Sol-FA, 1/0)			
<b>J. V. ROBERTS.</b>				THE DAUGHTER OF JAIRUS (Sol-FA, 0/6)			
JONAH ... ..	3/0	—	—	<b>C. VILLIERS STANFORD.</b>			
<b>W. S. ROCKSTRO.</b>				EDEN ... ..			
THE GOOD SHEPHERD ... ..	2/6	—	—	THE VOYAGE OF MÆLDUNE ... ..			
<b>ROLAND ROGERS.</b>				CARMEN SÆCULARE ... ..			
PRAYER AND PRAISE ... ..	4/0	—	—	THE REVENGE (Sol-FA, 0/6)			
<b>ROMBERG.</b>				GOD IS OUR HOPE (46th Psalm) ... ..			
THE LAY OF THE BELL (New Edition, translated	1/0	1/6	2/6	CEDIPUS REX (Male voices) ... ..			
by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/6)	1/0	1/6	2/6	THE BATTLE OF THE BALTIC ... ..			
THE TRANSIENT AND THE ETERNAL	1/0	—	—	<b>H. W. STEWARDSON.</b>			
Ditto, Sol-FA, 0/4	1/0	—	—	GIDEON ... ..			
<b>ROSSINI.</b>				<b>J. STORER.</b>			
STABAT MATER (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	THE TOURNAMENT ... ..			
MOSES IN EGYPT ... ..	6/0	6/6	7/6	<b>E. C. SUCH.</b>			
<b>CHARLES B. RUTENBER.</b>				NARCISSE AND ECHO ... ..			
DIVINE LOVE ... ..	2/6	—	—	GOD IS OUR REFUGE (46th Psalm) ... ..			
<b>C. SAINTON-DOLBY.</b>				<b>ARTHUR SULLIVAN.</b>			
FLORIMEL (Female voices) ... ..	2/6	—	—	THE GOLDEN LEGEND (Sol-FA, 2/0)			
<b>CAMILLE SAINT-SAËNS.</b>				ODE FOR THE COLONIAL AND INDIAN			
THE HEAVENS DECLARE—CÆLI ENARRANT	1/6	—	—	EXHIBITION ... ..			
(19th Psalm) ... ..	1/6	—	—	FESTIVAL TE DEUM ... ..			
<b>W. H. SANGSTER.</b>				<b>W. TAYLOR.</b>			
ELYSIUM ... ..	1/0	—	—	ST. JOHN THE BAPTIST ... ..			
<b>FRANK J. SAWYER.</b>				<b>A. GORING THOMAS.</b>			
THE STAR IN THE EAST ... ..	2/6	—	—	THE SUN-WORSHIPPERS ... ..			
<b>SCHUBERT.</b>				<b>E. H. THORNE.</b>			
MASS, IN A FLAT ... ..	1/0	1/6	2/6	BE MERCIFUL UNTO ME ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>FERRIS TOZER.</b>			
MASS, IN E FLAT ... ..	2/0	2/6	4/0	KING NEPTUNE'S DAUGHTER (Female Voices)			
COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0	VAN BREE.			
MASS, IN B FLAT ... ..	1/0	1/6	2/6	ST. CECILIA'S DAY (Sol-FA, 0/6)			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>CHARLES VINCENT.</b>			
MASS, IN C ... ..	1/0	1/6	2/6	A NIGHT IN FAIRYLAND (Female Voices)			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	THE VILLAGE QUEEN (Female voices)			
MASS, IN G ... ..	1/0	1/6	2/6	THE LITTLE MERMAID (Female voices)			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>W. M. WAIT.</b>			
MASS, IN F ... ..	1/0	1/6	2/6	THE GOOD SAMARITAN ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>R. H. WALKER.</b>			
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—	JERUSALEM ... ..			
<b>SCHUMANN.</b>				<b>WEBER.</b>			
THE MINSTREL'S CURSE ... ..	1/6	—	—	IN CONSTANT ORDER (Hymn) ... ..			
THE KING'S SON ... ..	1/0	—	—	MASS, IN G (Latin and English) ... ..			
MIGNON'S REQUIEM ... ..	1/0	—	—	MASS, IN E FLAT (Ditto) ... ..			
PARADISE AND THE PERI (Sol-FA, 1/6)	2/6	3/0	4/0	COMMUNION SERVICE, IN E FLAT ... ..			
PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6	JUBILEE CANTATA ... ..			
MANFRED ... ..	1/0	—	—	PRECIOSA ... ..			
FAUST ... ..	3/0	3/6	5/0	THREE SEASONS ... ..			
ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—	<b>S. WESLEY.</b>			
NEW YEAR'S SONG (Sol-FA, 0/6)	1/0	—	—	IN EXITU ISRAEL ... ..			
<b>H. SCHUTZ.</b>				DIXIT DOMINUS ... ..			
THE PASSION OF OUR LORD ... ..	1/0	—	—	<b>S. S. WESLEY.</b>			
<b>BERTRAM LUARD SELBY.</b>				O LORD, THOU ART MY GOD ... ..			
CHORUSES AND INCIDENTAL MUSIC TO	3/6	—	—	<b>J. E. WEST.</b>			
"HELENA IN TROAS" ... ..	3/6	—	—	SEED-TIME AND HARVEST ... ..			
<b>J. SHORT.</b>				<b>C. LEE WILLIAMS.</b>			
MASS (S. George) ... ..	3/6	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)			
MASS (S. Joseph) ... ..	2/0	—	—	GETHESEMANE ... ..			
<b>E. SILAS.</b>				<b>A. E. WILSHIRE.</b>			
MASS, IN C ... ..	1/0	—	—	GOD IS OUR HOPE (Psalm 46) ... ..			
COMMUNION SERVICE IN C ... ..	1/6	—	—	<b>THOMAS WINGHAM.</b>			
JOASH ... ..	4/0	—	—	MASS, IN D ... ..			
<b>R. SLOMAN.</b>				TE DEUM (Latin) ... ..			
SUPPLICATION AND PRAISE ... ..	5/0	—	—	<b>CHAS. WOOD.</b>			
<b>HENRY SMART.</b>				ODE TO THE WEST WIND ... ..			
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	<b>J. M. W. YOUNG.</b>			
THE BRIDE OF DUNKERRON (Sol-FA, 1/6)	2/0	2/6	4/0	THE RETURN OF ISRAEL TO PALESTINE ...			

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11. The Soldier tired.
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13. When forced from dear Hebe.
14. By dimpled brook.
15. The Miller of Mansfield.
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8. Ah! can I e'er forget thee.
9. The Pilgrim of Love.
10. The bloom is on the rye.
11. Be mine, dear Maid.
12. My native hills.
13. My heart and lute.
14. My native Highland home.
15. A soldier's gratitude.
16. Ev'ry bullet has its billet.
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8. While the lads of the village.
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10. Poor Jack.
11. Tom Tough.
12. The Token.
13. The Anchorsmiths.
14. The Greenwich Pensioner.
15. All's one to Jack.
16. The jolly young Waterman.
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### MORNING POST.

It is of course intended for church use, and is therefore designedly simple in style; but though he avoids elaborate choral writing, the composer has by no means sacrificed vigour to simplicity. The chorus of "Saviour

Christ" is a powerful piece of writing, and several of the solos have a very distinct individuality. The Cantata is admirably adapted for Lenten use in churches where choral services are a prominent feature. It is commendably free from that particular kind of sentimentality which so often is the bane of compositions of this class.

### DAILY NEWS.

No detailed description is necessary of a work of this character, which being intended for ordinary church as well as for Festival use, is for the most part studiously simple and unpretentious, although when occasion arises, as in the fine chorus of the "Christian Church," the composer furnishes a worthy example of his sound musicianship. . . . The whole work is admirably suited to the purpose for which it was avowedly written, and there is every reason to believe that it will become quite as popular as its predecessor.

### DAILY CHRONICLE.

Mr. Bennett's narrative of the departure for the Mount of Olivet and of the scene in the Garden is partly original verse, excellently adapted to music, and partly well-chosen sentences from Scripture, the blending of the two being so dexterous that there is nothing to interfere with the steadily flowing current of the touching story. As effectively as before Mr. Lee Williams shows his aptitude for dealing with a sacred theme in a manner readily understood by the humblest worshipper in the slightest degree susceptible to the influence of music.

### THE ATHENÆUM.

It is a worthy companion to the same composer's "Bethany." Mr. Joseph Bennett's libretto deals exclusively with the scene in the garden of Olivet, the first text being, "And when they had sung an hymn they went out into the Mount of Olives," and the last, "Then all the disciples forsook Him and fled." The talented organist of Gloucester Cathedral has contrived to avoid monotony in his music, notwithstanding its studious simplicity and necessary general sombreness. The impulsiveness of the Apostle Peter is well portrayed in his solos, and there is a vigorous chorus of the Church.

### THE GUARDIAN.

At the evening performance, a new Church Cantata entitled "Gethsemane," by Mr. Lee Williams, was heard for the first time, and made a deservedly favourable impression by its agreeable blending of sound scholarship with unforced and genial melody. The spirit of the music is excellent. It abounds in sentiment, but never lapses into mawkishness. Alike in his writing for chorus and orchestra, Mr. Williams shows an admirable sense of tone. The work is naturally of a grave character, but excellent relief is afforded by two spirited airs for baritone.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

# JOB

## AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

### C. H. H. PARRY.

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#### THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

#### DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

#### STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

#### MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has

yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

#### DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

#### THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and Job, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unflinching picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

#### THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for *Satan*. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

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